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BARNETT BROS.
3 RING
CIRCUS
PRESENTS
TEXAS TED LEWIS
(IN PERSON)
AND HIS WILD WEST



NOT
MOTION PICTURE
ACTORS - BUT GENUINE
TEXAS COWBOYS and COWGIRLS

July-August 1974



THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

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Fred D. Pfening, Jr., Editor

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THIS MONTH'S COVER

Texas Ted Lewis appeared with the Barnett Bros. Circus in the early 1930s.

Our cover illustration is from a photograph of the original artwork used by the Erie Lithographing Company to produce the poster. A copy of the litho in the Circus World Museum files shows it was used in 1934, but it had also been used the season before.

The artwork photo is from the Harold Dunn collection.

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40 HORSETEAM

What picture should be in the collection of every Circus Buff? That's easy. It's the picture of the 40 HORSETEAM. I am offering 2 photos of the 40 HORSETEAM. One is 16x20 and the other 16x18. They are as it appeared in 1903 and are printed black and white. Mailed First Class in a tube ready to frame. \$5.00 postpaid.

Bill Watson
3522 R. Willow Ave.
Castle Shannon, Pa. 15234

SVERRE O. BRAATHEN DIES

The CHS lost a loyal member on July 19, 1974, with the passing of Sverre O. "Bex" Braathen, of Madison, Wisconsin.

In recent years Braathen had contributed many articles to the *Bandwagon*. He drew from his extensive collection of circus research for his writing. He was one of the major collectors of circusiana in the United States. He contributed his collection to the Illinois State Normal University a year or so ago.

An attorney by profession, his legal help was used by circuses and circus people over the years. During the reorganization of the Circus Historical Society in the early 1960s Mr. Braathen aided in the writing of the new bi-laws and constitution and incorporated the CHS as a not for profit corporation in the state of Wisconsin.

Active as a circus fan for over 40 years, he drove hundreds of miles each season visiting circuses. In 1936 he was declared champion show goer by the CFA, with 28 visits to 10 different circuses.

He had retired from his law practice in 1960 and since that time had written many articles on circus history.

MESSAGE FROM THE PRESIDENT

I thought it might be wise to report to the membership those communications that have come to me in the last six months. If any of you wishes more information on these items contact the parties whose addresses are listed.

In January the CHS was advised that the Gulf Oil Corporation was looking into the possibility of purchasing Ringling Brothers and Barnum & Bailey from the Mattel Corporation. Unfortunately, at the same time the major oil companies were being grilled by a Senate committee concerning their unconscionable profits. One senator

went after Gulf's announced intention to buy the circus as an indication of the amount of money they had piled up. This injection of politics into what some of the members thought should be a non-political situation led to a letter over my signature urging the membership to write Gulf expressing their feelings about the proposed purchase. The response by the members was very encouraging.

In February Mr. K. H. Hartisch, President of the Great Wallace Ring, CMB (426 West Seventh Street, Peru, Indiana) sent me a proposed request designed to be sent to legislators suggesting that circuses be excluded from any limitation on the consumption of gasoline.

Also in February, L. David Harris (Capitol Hill United Methodist Church, 421 Seward Square, Washington, D.C.) wrote in regard to pending legislation that might forbid the importation of sea lions.

In March, Warren H. Wood (1708 South Jasmine Street, Denver, Colorado) sent a clipping from the *Denver Post* which was a letter complaining about maltreatment of animals by motion picture companies. Mr. Wood's concern is that such investigations might be extended to circus beasts.

The Schuyler County (Missouri) Historical Society contacted the CHS in April relative to the effort to preserve the William P. Hall home. We sent the State Park Board relative material concerning Hall and asked the Circus World Museum to do the same. (This campaign was explained in the last issue of *Bandwagon*).

Also in April, the National Congress of Animal Trainers wrote concerning their organization and their fear that legislation such as that concerning sea lions will affect other animals used for exhibition

purposes. (address: Roger Smith, Box 698, Greenwood Lake, New York 10925).

Two complaints were received concerning Showbiz Books in Birmingham, Michigan involving situations where money was sent for goods that were never received. I contacted the Post Office relative to a mail fraud complaint and was informed that only if proof existed that the action was deliberate could it be mail fraud. How much more explicit proof than stealing money there could be escapes me, but there it is. Take this as a warning and contact me if you have had similar problems.

By the time this is printed the Bridgeport convention will be history. It is time to concern ourselves with the next one. Since the July 4 parade is no longer extant that weekend might be a propitious one for a meeting in Baraboo. I would like to have your opinions.

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(Except Nov. Dec.)	
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SELLS-FLOTO CIRCUS 1906-1910

By Gordon M. Carver

By the end of the 1905 season Harry Tammen had firmly settled into the circus business. In the relatively short time he had owned and operated it, the Great Floto Shows had been a fine success. He had made money with it, and in just four years had enlarged it from the small dog and pony show using eight railroad cars to a full-fledged circus traveling on twenty-two cars for the 1905 season — pretty rapid growth and success and a heady experience for Harry Tammen. However, Tammen was an ambitious man with big ideas, and by now it was obvious that he could not be satisfied to remain the operator of just another circus. Nothing was going to satisfy him except the biggest and the best. But to reach this goal he knew that he had problems to first resolve.

Season of 1906

His success with the Great Floto Shows had for the most part been accomplished in the sparsely settled, mostly rural, and largely unsophisticated territory west of the Mississippi River. If Tammen was to enlarge the show it could not continue to operate only in this territory. It had to expand its area of operation. That is, it had to go into the East where there were larger cities and more of them. But the "Floto" name was not known in this projected new territory and it seemed to Tammen that among other things, a name that was known there was also essential to assure success.

So, as he enlarged his show he hired William Sells, a member of the well known circus family that had founded the Sells Bros. Circus and which continued well known as a part of the Forepaugh-Sells Circus title now owned by the Ringlings) who would later give Harry Tammen trouble over his use of the "Sells" name). To get the use of the "Sells" name he gave

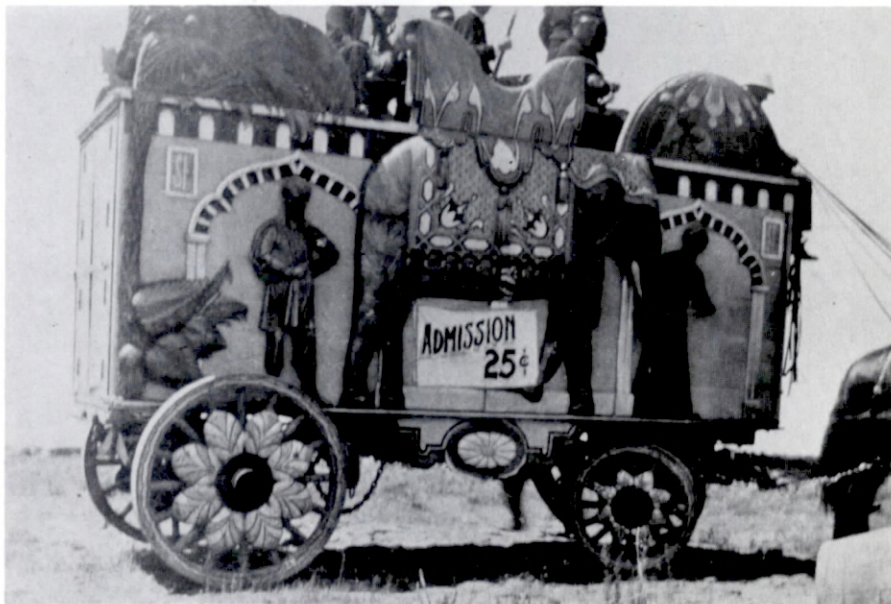
William Sells a few shares of stock in the show so that he could correctly be called a part owner, and then made him Manager. For this the "Sells" name became a part of the title of the show in "perpetuity." The new title of the show was now *The Great Sells-Floto Circus*, a name that was to rise, although not as soon as Tammen then hoped, to the top of the circus world and to remain there for almost a quarter of a century.

Along with the enlargement of the

The elephant tableau, a fixture of the Sells-Floto show, was built by the Bode Wagon Company, and first appeared during the 1906 season. McClintock Collection.

This colorful letterhead was used during the 1908 season. It was addressed to Lucia Zora and was written from the Venice, Calif. winter quarters on January 13, 1908. The title is gold outlined in black. "The Big" and "Shows" are in blue outlined in black. The shield between the animals is green with black lettering listing "The American Amusement Co. (Inc.) Owner, General Offices, Denver Colorado U.S.A." The woman and animals are in full lithographed color. Pfening Collection.

name went the enlargement of the show's equipment. As a starter four cars were added to the train so that it was now a twenty-six car show. We do not know the consist, but we can assume there were at



least eleven or twelve sixty foot flats and probably six stocks. To help fill these additional cars, according to *The Billboard* of January 27, eighteen new draft horses had recently arrived at winter quarters from Iowa. At the same time it was announced that the Bode Wagon Works of Cincinnati, Ohio, was constructing five new dens and two tableau wagons. In addition to these five more cages were being built at the winter quarters. According to the same article there were to be twenty-seven dens in the parade. While this is not impossible it seems to be typical of the exaggeration of news from this show during these early years. The 1905 parade had a total of sixteen wagons of which eight were cages. With the addition of the above ten new cages there should have been eighteen cages in the parade, yet we know from reliable sources that as late as 1910 there were only ten cages in the parade. So it would appear that the most that can be said for the 1906 parade is that it was to be somewhat larger than its 1905 forerunner.

One interesting aspect of the parade was what now seems to be the first appearance of the famed Elephant Tableau wagon. Previous indications were that this wagon had been built by the Bode Wagon Works in 1910. It is now certain that it was on the show at least as early as 1906 and that in all probability was one of the two Tableau wagons Bode built for Sells-Floto that year. Proof of this comes from a full page of pictures taken of the parade in Denver which appeared in the September 8 issue of *The Billboard*. Of about a dozen pictures significantly one of them is of the Elephant Tableau.

This wagon was very well constructed. The outside was made of 1"x10" tongue and groove poplar running lengthwise while the interior was tongue fir put in vertically. The corners and floor were of oak. The roof was covered with heavy gauge copper. It was a wagon made to last which it did. But it was also well cared for. Every year it was painted with white enamel and freshly gold leafed. This work was done by the Denver Buggy Works as it was considered too important to be done by the regular painters at winter quarters. During the season it was frequently washed with Ivory soap and water and was protected by a fleece-lined canvas cover.

As a matter of interest the other pictures included two local marching bands, two of circus riders, some of the elephants, the large Roman parade chariot pulled by four Bactrian two-humped Siberian camels, two of the quaint carts from the 1905 parade and Otto Floto and William Sells. Another full page of pictures appeared in the December 8 issue of *The Billboard*. This was mostly of performers but did include the side show entrance and the Hippo Tableau wagon with the band posed in front of it.

The band for the show had started the season under the direction of Park Prentiss with 30 men. However, Prentiss did not last

out the season for what reasons we do not know. What is significant, however, is that Fred Jewell, who had signed on as the calliope player, became the bandmaster to replace Prentiss. This occurred sometime in early or mid-August as it was announced in the August 25 issue of *The Billboard*.

There were two advance cars plus an opposition brigade which apparently traveled on regular railroad accommodations. The No. 1 Advance Car had thirty-one men under the management of C. R. Coleman. The No. 3 Advance Car (there was no No. 2) was managed by F. C. McMann. He had seventeen men under him: a boss billposter, a head lithographer, twelve billposters, one bannerman, one programmer, and a porter. The Opposition Brigade was under the direction of W. R. Musgat, General Agent, and had six men. The No. 1 Car traveled about three weeks ahead of the show followed by the No. 3 Car in about ten days. The Opposition Brigade was shuttled into stands where extra billing was needed either because of the size of the town or because of, as its name implied, opposition from other shows.



Another Bode wagon built for the 1906 season was the hippopotamus tab bandwagon. It is pictured in a parade around 1906. J. W. Beggs Collection.

The opening stand was in Wichita Falls, Texas, although it was not advertised as such, but rather as a dress rehearsal, although two full performances were given there. The advertised opening stand was at Fort Worth, Texas, Sunday, April 7.

The program was a well-rounded one with a fairly wide range of variety. The aerial acts headed by the famous Peerless Potters "high up in the dome of the great canvas" and the Tybell Sisters "in mid air . . . holding only with their teeth." Other aerialists were DeCarlo, Stokes and Clemmings, comedy meteors; The Earl Sisters; Cecelia Fortuna and the Mondaluson Sisters. Floto had from the beginning and would continue for some years to have a minimum of aerial acts compared to some other shows of its size. The acrobatic part

of the program was filled by the Martell Family, bicyclists and tight wire performers; Herbert, the Frogman, a contortionist; Mlle. Quilda, another contortionist; the Alpine Family, tight wire artists; and the Four Marvellos, eccentric dancing contortionists on a high platform. The equestrian end of the show was filled by the "Girl in Red, Mysterious Foreign Arenic Feature" not otherwise identified; Kitty Kreuger (Otto Floto's wife) and Blanche Hiliard, equestriennes; Harry and Mrs. Dio, sporting, artistic and jockey riders; and Clara Reuel, menage rider, an old hand with the show. Of the animal trainers on the show, Vallecita headed the list having moved out of last year's side show into the main performance with an act of trained lions, leopards, tigers and panthers "performed in a forty foot ring . . . in a steel ribbed cage." Chris Zeitz still had the elephants, while Lew Sunlin had the trained horses and an act of educated bulls, and trained comedy mules as well as whippet dogs. In addition to all of that he had replaced John Carroll as the Equestrian Director. The comedy contingent of

"two score Clowns" (probably at least a triple expansion) was sparked by the unusual act of Sassaria who was a "famed rooster comedian and bird and animal imitator."

While the outdoor show world establishment of the East seemed to be getting more aware of this "comer", except for some publicity puffs by the show's publicity man, Punch Wheeler, which appeared in *The Billboard* real news of the show was still rather scarce. Route information was for all practical purposes nonexistent. Out of an unusually long season of 252 days no routes were listed as such until November 5. Until that time the only official route listing was the mail address of "Denver, Colorado". Such route information as we have comes from the news items and even these were few and far between. We know that a dress rehearsal was played in Wichita Falls, Texas, as previously mentioned, followed by the official opening at Fort Worth on April 7. By vir-

tue of the page of pictures referred to above we know the show was in Denver July 1 and 2. Nothing further appears until a brief news item in September concerning an elephant stampede in Idaho Falls, Idaho. Apparently the animals went into a river and were carried downstream through a rapids. The whole event, so it was indicated, did no damage to either property or the elephants. Then without warning or any indication as to the reason starting on November 5 regular route information begins to appear. At that time they were in Louisiana at Franklin followed by Jefferson on the 6th. On November 9 they were in Texas at Marlin and starting on Monday, November 11 they played Victoria, LaGrange and Cortulla and entered Mexico at Monterrey November 14. They remained in Mexico through December 12 at Chihuahua including ten days, November 23-December 2 in Mexico City. In the December 8 and 15 issues of *The Billboard* there were reports of good business in Mexico and particularly in Mexico City on Sunday in spite of competition from the bull fights.

The show closed in El Paso, Texas, December 13. This may have been a return engagement for in the November 17 issue of *The Billboard* it was mentioned that business had been excellent all through Texas and particularly at San Antonio, Corpus Christi and El Paso; and back in those days it was not unknown for shows to occasionally play return dates in the same season. In any event they entrained from El Paso the night of December 13 and headed for Venice, California, where they would spend their next two winters.

While we can't be sure because of the lack of route data, it appears reasonably certain from that which we have (Denver in July, Idaho in September) that the show did not make the east coast or even come near. Why Harry Tammen changed what in the early season seemed to be his firm intention we do not know. In any event change his plans he did for as we shall see it was three more years before he got further east than a few towns just barely over the Mississippi. Even in 1909 when he finally made it, he still did not get into the populous northeast. Possibly it was the intense opposition from the Ringlings, their conniving and the failure of legal actions that made Tammen feel that caution was the better part of wisdom.

In this connection I'd like to quote Harry Tammen from a statement he made in 1909. He said, "In 1906 when the Adam Forepaugh-Sells Brothers show was on the road and the violent opposition from and their (the Ringlings) other two shows (Barnum & Bailey and Buffalo Bill) became harassing, James Curran of the Curran Billposting Co., called up the writer one evening. There had been a meeting (he said) between John Ringling, a fellow named Sam McCracken and Curran which lasted some four or five hours. The pipe of peace was smoked and it was agreed that fair methods would pre-

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Mexican Herald Mexico City
Fri. 11, 30, 1906

When the circus played Mexico City in 1906 this newspaper ad was used. The basic cut in this ad was used during many of the following seasons and appeared in many of the heralds and newspaper couriers published by the show. Pfening Collection.

vail (presumably in connection with advertising the shows vis-a-vis other shows). I happened to go to the Sells-Floto shows at Butte and found that they had covered our paper in that town and the surrounding country as well as in other places. Lawsuits, arrests, convictions and fines were the outcome. In other words, the Ringlings were 'kidding' the Sells-Floto shows. Damage suits were instituted. . . . Finally we were beaten on technicalities, and so we ran along in our gentle (?) way until the year 1909." Undoubtedly this legal trouble was the reason for the show's failure to publish any routes in *The Billboard* during most of the season.

And so ended the year 1906. While it had apparently not yet seen fit to enter the East, the "Big Ones" recognized it for what it was, potentially dangerous competition and took steps, albeit unsuccessfully, to put it in its place. It must also be added that apparently Willie Sells was not a suc-

cessful manager and did not meet Tammen's high standards for his association with the show terminated with the end of the season, but not the "Sells" name. Tammen had acquired that, and perhaps that was all he wanted from Willie anyway.

Season of 1907

Just what prompted Tammen to move his winter quarters from Denver to California (Los Angeles for office operations and Venice for property operations), I do not know. But he and at least some of the show's business remained in Denver. Perhaps the move to California was prompted by the intention to open the season in or near Los Angeles and thus avoid the long haul from winter quarters in Denver that they had had the previous couple of seasons.

In any event the season got under way with one day tryouts at Santa Monica on April 4 and at Anaheim on the 5th. These were followed by two days at San Diego on Saturday and Sunday 6 and 7, and then the next three days in Los Angeles. Of this opening week *The Billboard* said that sunny skies greeted the show at Santa Monica where it had big attendance but that Anaheim was only "satisfactory". The railroad took the brunt of the next remark in the statement "on account of inefficient railroad service the show trains reached San Diego so late the opening show started at 6 o'clock". The late start evidently did not hurt attendance for it said that the matinee had thousands and the evening show was a turnaway. So with such a good start it is not surprising that Harry Tammen was quoted as being gratified with the start of the season and its future prospects.

While the Ringling interests were concerned with the show *The Billboard* did not seem to have the same interest for no full review of the 1907 performance ever appeared in its pages. We do, however, have a fairly complete list of the performers so that we can visualize the kind of show they had. The program was directed by Lew Sunlin who also worked various animals including the liberty horses. The band was directed by Park Prentiss, but as in the previous year he left in mid-August and the baton was again taken over by Fred Jewell. Chris Zeitz was back in his third year as elephant boss and trainer.

A feature of the show this year was the clowns. For the first time they had a large contingent, rather than the seven or eight of previous years. This season of 1907, there were fifteen, a number of whom were well known. A few of the names may be of interest — Pete Conklin, John Albion, Sassaria, Del Fuego, Harry Clemmings, Frank Maynard and Phil Darling were well known at that time and a few for many years thereafter. In addition to the clowns there was a sizeable group of riders also, a number of whom were highly regarded in their field — Billy Dutton, Fred Bachelor and Albert

The season as previously stated started at Santa Monica, California, on April 4. After Los Angeles it began to move up the coast being in San Bernardino April 12, Santa Barbara 16, Salinas 18 and made a three day stand in San Francisco April 20-22 followed by two days in Oakland. These last five days saw the show get tremendous business. They continued in California until May 9 when they entered Nevada at Reno where they stayed through May 16 at Las Vegas. The towns, Hazen, Mina, Tonapah, Goldfield, and Rhyolite

The southern part of the tour started at Garden City, Kansas, July 22 followed by Hutchinson 26, Wichita 29 and Enid 31.

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The "Wrestler Statue" cage is shown in a 1907 photo. This was probably part of the cage order delivered by Bode in 1906. Woodcock Collection.

By August 2 they were in Oklahoma City, Oklahoma. There they had two big houses, but at the night show the police closed the ticket wagon because of the crowd in the big top and also because the menagerie was torn down so that, as they alleged, "the public could receive only half of what it was paying for after the menagerie was removed." From then on for the next four weeks they meandered around Oklahoma and Arkansas playing many small towns which are no longer on the map. Fort Smith and Tulsa on August 9 and 13 are a couple of towns still alive.

On August 26 the show entered Texas at Amarillo. A few of the towns played in this large state were Wichita Falls 29, Waco September 13, Austin 19, San Antonio 23 and 24, Galveston 28, Houston 30, Beaumont October 1 ending this stint at Orange 2.

They then entered Louisiana playing three days at New Orleans 11-13, Alexandria 18, and Shreveport 21. A quick second trip across Texas, Tucson, Arizona on November 6 followed by Yuma 7 and Redlands, California November 8. The season closed in their winter quarter town of Venice on November 10. The season had been a successful one and it had already been announced that a hippo and three zebras, as well as additional elephants, were to be added to the show. It was also announced that the train was to be enlarged with more stocks, flats and Pullmans.

Season of 1908

To start the season of 1908 two announcements caught the eye of the circus world. First at the end of November in 1907 Otto Floto approached John Philip Sousa, the Band King, who was then playing an engagement at the Broadway Theatre in Denver, in an attempt to get Sousa to sign with the circus for the season of 1908. Sousa did not seem receptive to the idea but said that he would consider it. Apparently this is all he ever did do, consider it, for he did not sign with Sells-

Floto for that season or any other or for that matter with any circus ever. Although Floto's effort was a failure, had it succeeded it would have been a tremendous achievement in the entertainment world. It certainly showed that Harry Tammen was aiming high.

The second announcement was the signing of Rhoda Royal and his twenty trained horses. Rhoda Royal was probably the most skilled and best known horse trainer of the time so that Tammen, with this move, did increase the prestige of his show. Another performer of note who signed for the 1908 season was Spader Johnson, a famous clown who had been with Barnum & Bailey for a number of years. Although these announcements came in 1907 they were the first of a series that came later and resulted in an almost entirely new performance lineup for the 1908 season.

When the show opened at Santa Monica (next to the winter quarters in Venice) on April 4, for three performances at 12:30, 3:00 and 8:00 of which the first two were turnaways and the last capacity, we find a whole list of new attractions. Among them was the Goldin Troupe of Russian Singers, Instrumentalists and Dancers, a most unusual act for a circus. They consisted of five men and five women. They made a "dazzling appearance" in their striking costumes and their performance seemed to be extremely well received by the audiences. The show certainly got its money's worth for not only were they featured in the big show and parade, but also in the after concert where they did an entirely different act in different costumes.

Another act of outstanding quality was the Seigrist Neapoitans, a flying return act of eleven people. Charlie Seigrist, who organized the group, was well known then and remained so for many years ending his career with a center ring flying return act on the Ringling-Barnum show in 1929. In the bareback field to the Coreias who had been on the show the previous year were added the Lowandas, another well known circus name. So now they had a top notch bareback act for each ring — they continued to give the performance in two rings and a stage.



This colorful cage, with side boards on, is shown in a 1908 parade. Circus World Museum Collection.

As a thriller they had the Passing Santos. This was described as two men on roller skates rolling down opposite inclined planes while aflame, crossing a forty foot gap and landing in flaming tanks of oil. No indication is made as to whether this was part of the performance or an outside act, but because of the fire hazard involved I am inclined to believe that it was the latter, a so-called free act. However, there was one thrill act in the Big top, Ishikawa in a slide for life.

Harry Tammen was justifiably proud of all the horses on the show. They were said to carry about 135 head, both ring and draft, and to this was added the "Famous Armour Six". This was a fancy display six horse draft team owned and trained by the Armour Packing Company and used for publicity purposes just as the Budweiser teams are today. This six horse team hitched to an Armour wagon made a striking appearance and was displayed in both the parade and the performance. In a day when horse flesh was more appreciated than it is today (but may again become with the likelihood of continuing fuel shortages) this was an outstanding attraction.

Leaving to last the first in the performance, it is interesting that the show was opened by a spec entitled "The Yankee Doodle Tournament", as this was long before the burst of patriotism engendered by World War I. However, be that as it may, the spec introduced "Uncle Sam, the Goddess of Liberty, and Ballet Girls".

There were also a sizeable number of new faces in the staff as well as two who stepped up. Frank Tammen (Harry's brother) who had been Treasurer was now Manager with The Show and Charles Sanders who had been boss of the baggage stock became the new Lot Supt. Park Prentiss returned as the Bandmaster while also remaining were Chris Zeitz, Menagerie Supt., and Fred Alispaw, his assistant. Also back was Charles Brady, boss of the props. The new faces were headed by Rhoda Royal, who besides his performance

chores with his horses and some camels, was the new Equestrian Director. Another name new to the show which was to be well known in show circles for years to come was Doc Waddell, Press Agent. The routing of the show, perhaps the most important job on any circus, was given to Col. Frank Robertson as General Agent. Also new to the show were Ernie Houghton, ring stock, Harry Seageroff, draft stock, George Brown, Trainmaster, and William Neaf, Steward.

The side show "Vaudeville Annex" was under the direction of W. H. McFarland, also new to the show. It was a very strong show with fifteen attractions, no freaks, all novelty acts of one sort or another headed by Harry Harper's Band and Colored Minstrels of twenty-three people. There were also seven Oriental Dancers and Musicians (the usual kootch act). To give a good idea of the nature of the show let me list the other acts: The Scrantons, magicians; Flossie LaBlanche, strong woman; Young Kid McCoy, bag puncher; Mlle. Theo, snakes; LaBelle Carmen, contortionist; Prof. Paige, clay modeler; George Mellivan, tattooed man; Gonzalles and Sister, knife and axe throwers; Mlle. Corina, mind reader; Mrs. Scranton, lightning artist; Jack Manley, Punch and Judy; Madame Lilly, electric lady; and Knife HiKi, wild man.

An interesting comment on the side show appeared in *The Red Oak Express* (Iowa) in its issue of August 21, following the show's stand there that week. It said, "The side show with Sells-Floto circus had several features and many of them good ones and all of them morally clean—at the regular show.

"After the regular show and for an additional 25¢ and at which no women were allowed to remain, there was given an exhibition as of low and vulgar dance as the levy district in Chicago could boast of. According to all reports it was several degrees worse than the ordinary side show dance." The article went on to berate this sort of thing and suggested that the town should require the posting of a bond of \$50 or \$100 for each side show as a means of stopping it. The Editor, however, may not have

been as much "agin" this sort of dancing as he wanted some people to believe for he ended his article with, "We can't be angels ourselves nor force others to be, but let's be as decent as possible and keep the decency of others from being offended."

After a Saturday opening at Santa Monica, the show set up in Los Angeles Monday April 6 for six days under the auspices of the Shriners. The first day it was reported that gross receipts were \$20,000, an extremely large take for a show of this size, about 25 cars. So the show was getting off to a very good start. But this was not to last. Trouble was ahead.

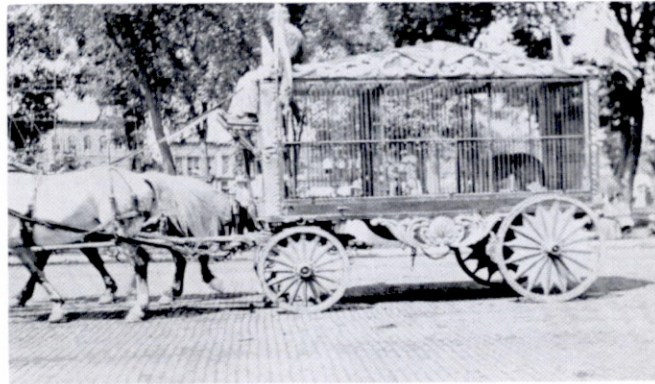
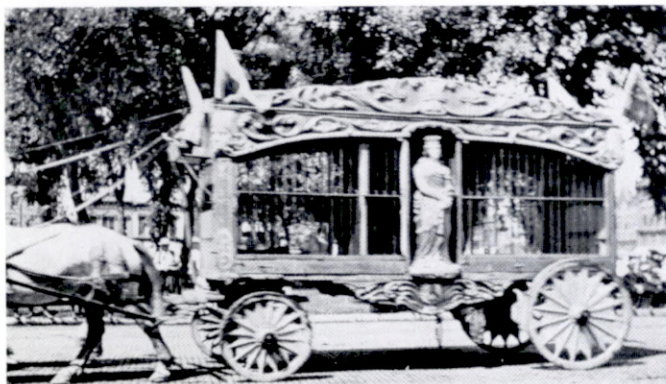
Only ten days later as the show was playing Riverside, California, on April 16, trouble struck. As the people were coming into the tents for the afternoon show, three blocks away two gasoline tanks exploded filling the air with flaming debris. The menagerie top was threatened with fire and the people panicked, running and screaming. This in turn caused four of the elephants, Snyder, Frieda, Alice and Floto to become agitated. After turning over a couple of the cages they bolted into the open. Frieda got stuck in a clay pit and was first to be recaptured and returned to the circus. Snyder shortly found himself in an orange grove the fruit of which he enjoyed and which took his mind off other matters so that he soon allowed himself to be taken back to the lot. Alice was a bit more difficult. She wandered into a chicken farm where she got tangled in chicken wire which further disturbed her. But she too was finally quieted and taken back to the show. Floto, however, was the real problem. He attacked and killed the Deaconess of the local Methodist Church. While we cannot be sure at this late date, it seems that the Deaconess seeing Floto in her yard swung a chair at him to scare him away which instead only infuriated him. The result was that he smashed the chair and killed her. One other person was killed, a workman on the show, and several were injured. The show for all the destruction, injuries and deaths most fortunately paid only \$17,000 in damages.

After moving up California through San Bernardino on April 18 and Fresno on the 23rd, it reached San Francisco on the 27th. Here as in Los Angeles, it had a six day run under the auspices of the Shrine with an

advance sale of \$25,000. It was a successful engagement. After a few more California stops, the last at Sacramento May 9 it turned east into Nevada at Reno on the 11th. On May 16 it reached Utah at Ogden and Mount Pleasant on the 18th where the evening show was cancelled because of cold weather. Provo was played on the 19th and then Salt Lake City on the 20th which had to be canceled because of snow. From then through the middle of June the show back and forth through Utah, Idaho, Washington, Oregon, Montana and Wyoming. A few of the towns were Pocatello, Idaho, May 22, Boise 25, Pendleton, Oregon 30, Spokane, Washington June 4 and 5. Three towns in Montana—Missoula, Anaconda and Butte, June 9, 10 and 11 had to be cancelled because of floods. They were in New Castle, Wyoming on the 17th and reached Denver for a two day stand June 22 and 23. From there they slowly made their way east although they barely got beyond the Mississippi.

After finishing Colorado at Greeley on July 3 they went to Cheyenne, Wyoming, for the 4th. From there they moved into Nebraska, Iowa, Kansas and Missouri where they spent the next two and a half months. They crossed the Mississippi only once for four dates in Illinois, August 26, 27, 28 and 29, at Princeton, Canton, Jacksonville and East St. Louis. But before that a few of the dates in July in Nebraska were at North Platte 6, Grand Island 9, Omaha 13, then into Iowa at Council Bluffs 14, and back into Nebraska at Nebraska City 15. They were in Kansas at Concordia July 18, playing in Salina 23, Hutchinson 25, Wichita 27, Coffeyville August 1, Pittsburg 5 and completing Kansas at Paola on the 8th. They briefly moved into Missouri for three days at Kansas City 10 and 11 and Maryville 12. Then they started a tour of Iowa at Creston 13 and Red Oak 14. After the above mentioned stint in Illinois they returned to Missouri at Hannibal August 30 from where they moved west and south through the state being at Carthage on September 11. They went into Arkansas September 14 at Fayetteville and into Okla-

This cage appeared in the 1908 parade and appears to have come from the original Great Floto equipment. Orlo J. Rahn Collection.



homa at Muskogee September 16. A week and a half in that state at Oklahoma City 21, and Hugo 25 to take them into Texas at Paris September 26. The season was now in its final wind down and in October they played Dallas 3, Fort Worth 5, Austin 7, Houston 9, and Galveston 10. A short trip into Kansas at Wichita Falls 15 and Vernon 16 then found them back in Texas to close the season at Dalhart October 20.

Now the show returned to Denver where new winter quarters had been prepared and where it would continue to winter until sold to the American Circus Corporation in 1920. The quarters were actually in North Denver and contained several buildings built especially for the circus. Two other announcements were made as the show closed out its 1908 season. Rhoda Royal was to return as Equestrian Director and the show was to be greatly enlarged, probably to travel on fifty cars. While they did enlarge as we shall see in 1909, fifty cars was a bit of an exaggeration, thirty being the correct number.

Season of 1909

The year opened with a bang. Success was to follow it through most of the year. And it was to be the year that the show was finally to make the East, but in the south, not the north. Interestingly, it was in this latter part of the tour in which Tammien was to find himself in the devil's den with more trouble than he had bargained for.

Now a thirty car show with one advance, nine stocks, thirteen flats, and seven sleepers, it opened March 29 under auspices of the Shrine in Denver. It was a six day indoor run in The Amphitheatre and was a huge success. While *The Billboard* did not give the show much attention during the season it did give a glowing two column review of the opening, more attention than it had yet bestowed on the show. It said, "To use superlatives . . . is unnecessary but the 1909 season bids fair to place Sells-Floto abreast of the finest in the land." Perhaps it was this praise that finally gave Tammien the necessary confidence to tackle the East. Later in May at a four day stand in San Francisco similar praise from the newspapers was forthcoming. "Sells-Floto Shows with everything looking clean and bright, caused no end of favorable comment. . . . The Sells-Floto Shows have made a reputation here and will always be welcome. . . . The evening saw the tents packed to capacity with hundreds standing in the entrance and all over remarks of praise were heard."

The performance was noticeable for an almost completely new roster, except for some of the clowns and two or three others. The show was still given in two rings and a center stage.

The program:

- 1—Grand Tournament
- 2—Gathering of the Garlands with 16 horses and riders
- 3—Paul Branchard, contortions
- Genaro & Theo, contortions
- Mlle. Edna, contortions



Another closed cage is pictured in the 1908 parade. All of the side boards on the cages were attractively painted. Circus World Museum Collection.

- 4—Chris Zeitz, 3 elephants
George Rollex, 3 elephants
- 5—Rooneys, bareback riding
Clowns
Flora Bedini & Myra Meers, equestrianism
- 6—Armour's \$25,000 six horse team and wagon driven by Wm. Wallis
- 7—Chad Werts, double somersault in the leaps
- 8—Bartik Russian Troupe of 8 Russian Dancers
- 9—Ellert troupe, aerial bar act
Ellison troupe, aerial bar act
- 10—Three Raschetta Bros., head balancing and barrel jumping
- 11—Walter Sharp, four liberty horses
Rhoda Royal troupe, dogs, ponies, Ben Hur stallions
John Carroll, liberty horses
- 12—George Brown's comedy dog act, Floto, the "Good Night" horse
- 13—Four Kellys, tight wire
Claude M. Roose, tight wire
Nelson Sisters, tight wire
- 14—Billie Melrose, somersault rider
Johnny Rooney, somersault rider
- 15—Minerva Sisters, iron jaw
LaTell Sisters, iron jaw
- 16—Rhoda Royal's blue ribbon high school horses (10) ridden by Carrie Norenburg, Lou King, Nellie McBride, Fannie Johnson, John Carroll, Tilly Bartik, Nellie Carroll, Clara Reuel, Mlle. Sora and Miss Scott
- 17—Ellert Sisters, double trapeze
May Scott, aerial ladder
Nelson Sisters, double trapeze
- 18—Nelson Family, Risley acrobatics
- 19—Billy Melrose & Myra Meers, equestrians
Clowns
Rooneys, somersault from horse to cart and back to horse
- 20—Five Flying Nelsons
- 21—Clowns
Clowns
Clowns
- 22—Phil Darling, hurdle mule Wichita Billy Bounce & troupe, roller skates
Shorty Maynard, mule Mike
- 23—Races—Tandem, International (Cowboy, Cowgirl, Indian, Cossack), Ladies flat, Clowns on mules, Ponies and monkeys, Shetland pony vs. horse, Gents' jockey, Chariots and Roman standing

Comments about the show particularly mentioned: "The big combination flying

The steam calliope was built by Sullivan & Eagle during the winter of 1904-05 and appeared on the Great Floto show in 1905. It is similar in design to the Pawnee Bill steam calliope. For the 1906 season of

Sells-Floto a square window was cut in the side so the player could be seen. It was used on the show until it was sold to the American Circus Corporation. Orlo J. Rahn Collection.



and casting act by The Five Nelsons (not the acrobatic family) was the crowning feature and worked to continuous applause. A sensation was created when the Armour's team of six grey horses was driven around the hippodrome track, the driver making all sorts of intricate maneuvers, which brought cheers from the vast audience. All the clowns, headed by Lou Moore, were good and there were plenty of them."

After the opening in Denver the show moved to Las Vegas, New Mexico, April 5. It played Arizona and New Mexico for two weeks, getting into Texas for one date, El Paso, April 10 during that period. At El Paso they encountered Ringling "Coming Soon" paper although that show was not scheduled until October 30. Tammen blasted the Ringlings in an editorial in the *Denver Post* characterizing them as the "Coming Soon Trust" which exacerbated the ill feeling between the two shows.

Sells-Floto got to Los Angeles April 21-22 and then up the coast to San Francisco for May 6-8. The Norris and Rowe circus preceded them throughout much of their tour of California but did not seem to bother them. Their only visit to Nevada came after Sacramento 10 at Reno 11 after which they continued up the coast instead of playing east into Nevada and Colorado as in previous years. By April 19 they were in Roseburg, Oregon, and reached Portland 24-25 with another two day stand at Seattle the following week on April 30-June 1. Here "Ferra the iron man who allows an auto to be driven over him" joined as a concert feature. Then they made a short visit into Canada at New Westminster and Vancouver, June 4 and 5. Next they were back in the States and in Spokane 11-12 where it was reported business continued good.

Now they played along the Idaho-Washington border, being in Wallace, Idaho; Colfax, Washington; Moscow, Idaho; Palouse, Washington; Lewiston, Idaho. Shortly after a few stands in Oregon they finally abandoned the west coast. They were in Boise, Idaho, on the 30th and celebrated July 4th in Salt Lake City Monday, July 5. Apparently by now it was well known by all on the show that it was to go



SAY!

ATLANTA FOLKS

The Biggest Independent Circus in the World is Coming

TO-MORROW

And Will Stay 2-Days
Tomorrow and Tuesday
Two Performances Each Day.
Jackson Street Show Grounds

A CIRCUS OF CIRCUS TRUST



THE GREAT SELLS- FLOTO SHOWS

(Not Connected With the Circus Trust)

Will bring to Atlanta a superior, new array of genuine Circus Features and Novelties, including the most prominent high-class and dignified feature in Circusdom—

Armour's \$25,000 Prizes

Champions who have captured First Prizes at the most prominent International Championships

Prize Winners; International Champions

who have captured First Prizes at the most prominent International Championships

HORSE SHOWS OF THE WORLD

The Rings and Stages Completely Filled With Big Acts and Clowns Galore.

Remember 2 Jolly Circus Days!

TOMORROW AND TUESDAY.

Yes, we give a Parade (some others do not), 10:30 tomorrow a. m., usual route.

Downtown Ticket Office at Southern Soda Water Co., Cor. Peachtree and Auburn Ave.

The drawings of the Sells brothers appeared in the 1909 Sells-Floto newspaper ads. The wording in the Floto ads was more informal than most circuses of the period. Pfening Collection.

This three wheeled Knox tractor is reputed to be the first tractor used on a circus. It was purchased in 1909, and was left in Denver when the show moved to Peru, Indiana. Condon Collection.



east for it was reported that people on the show were saying "We're going east" and "Watch us grow." The last of the Far West was the week of July 12-17 starting with Butte, Montana, where a canvasman was robbed and killed, and ending at Glendive, Montana.

Finally the trip east started July 19 at Dickson, North Dakota, and from there going through Minnesota, Wisconsin, Illinois, Indiana and Kentucky, reaching Washington C.H., Ohio, on August 28. After four towns in North Dakota and three in Minnesota ending at Duluth July 26 they were into Wisconsin at Superior the 27th and reached Racine on August 5. There were only two Illinois dates — Waukegan 6 and Chicago Heights 7. Next came Indiana starting at Gary 9 and ending at Greensburg 26. At Vincennes 23 heavy opposition was encountered here Hagenbeck-Wallace which was to be there on September 3. It was reported that between the two shows every available space in town was covered with circus posters. After Indiana there was one stand in Kentucky at Covington the 27th and then five days in Ohio including Columbus 30 before going into West Virginia at Huntington September 3. So now the show had finally made it into the East. While Tammen might now consider his battle won, as events were to prove this was far from the case. The latter part of 1909 brought one problem after another.

As soon as they got into Virginia at Radford September 7, the opposition forces began to gather and by the time they were in the Carolinas competition was intense. However, they had three weeks in Virginia before that, playing mostly the principal cities — Roanoke 11, Harrisonburg 14, where *The Billboard* said they pleased the crowds, Staunton 15, Charlottesville 16, Richmond 17, Newport News 18, Norfolk 20 (John Robinson coming in October 12 and Barnum & Bailey October 20), Lynchburg 24 and Danville 28. They made a quick trip through North Carolina. Here in Charlotte they were preceded by the Gentry Bros. Dog and Pony Show on September 13 with John Robinson, Barnum & Bailey and the Buffalo Bill Wild West following Sells-Floto in rapid succession. It was said that the city was "placarded with circus posters from one end to the other. Not content with utilizing every inch of space on the score or more of billboards of the city, the balconies of the various hotels, many store fronts and even the bare walls of buildings have been requisitioned to blaze forth the innumerable and wonderful charms of the featuresome attractions that are shortly to be seen here." It was no secret that the Ringling brothers were out to get Sells-Floto and the news account went on, "The story of the coming to Charlotte of the Barnum & Bailey circus is extremely interesting. . . . It was not expected that this attraction would swing through the South this year. . . . When it was learned, however, that the Sells-Floto show, which is the great independent organization, had booked into the larger cities of the South,



then the owners of the Barnum & Bailey circus, as the story goes, the Ringling Bros., who own the controlling interest in practically all of the circuses of the country, decided to follow it around and by advertising 'Wait for Barnum & Bailey' see if they could put the independent organization out of business." Tammen should not have been surprised at this when through exercise of his political influence he had forced Ringling Bros. earlier in the season to play outside the city limits of both Denver and Kansas City.

Then came a quick trip of five dates in South Carolina. Here they encountered more opposition but were supported at least in one instance by the Georgetown and Western R.R. throughout the South there had been attempts by the Ringlings to confuse the populace by using the Forepaugh-Sells name, suggesting that it was not coming until "next year". Apparently this got so bad that at least this railroad felt compelled in order to save its circus excursion business to try and correct the misimpression. The General Agent of the road told all his ticket agents that "as wide publicity as possible should be given the fact that the Denver show should not be confused with the circus the Ringlings were advertising through the South a year ahead of time," and that the Sells-Floto show would in fact play Georgetown October 9.

On October 13 the show entered Georgia at Allendale. It played a two day stand in Atlanta 18-19 followed by Newnan and La-Grange. Then another two day stand came at Birmingham, Alabama, October 25-26. Finally the show closed the season with an afternoon only stand at New Albany, Mississippi, on October 30 from where it left for Denver, having been out a full seven months, traveled 13,216 miles using 29 railroads in 27 states with the average daily run being 76 miles. Only the Armour wagon and horses plus a few performers did not go to Denver with the show but to Chicago.

It had been a successful season but near the end the situation began to deteriorate. Legal matters which had had their inception as far back as 1907 began to simmer and the battle between the Ringlings and Tammen were finally to come to a head in 1910.

Season of 1910

The year 1910 starting with the end of the 1909 season was featured with squabbles and legal tangles between the Ringlings

The Sells-Floto Circus is pictured on the lot in Baker City, Oregon, in 1909. Pfening Collection.

and Tammen. But even more surprising was the suggestion that Tammen was having trouble with his own associates. While not all of the trouble can be blamed on Tammen, as the Ringlings were certainly not taking things laying down, still Tammen had a combative nature and as we analyze what went on it certainly looked as though he was doing more than his share to keep the pot boiling.

As the season of 1909 came to an end in October, the Ringlings filed a suit against Sells-Floto, Tammen and Bonfils for \$2,000,000 in damages because of their use of the name "Sells" in the show title and pictures of the Sells Brothers in their advertising. The suit was brought in the Federal Court in Denver. The Ringlings were partially successful in that use of the picture of the Sells Brothers was prohibited but the use of the "Sells" name was allowed. No cash damages were awarded. For all practical purposes Tammen was, of course, the

A number of pit shows were carried by the Floto show. This one used by the "Magagscar Cannibal Savages" is mounted in a wagon, and was an uptown show. Some seasons there were as many as three pit shows on the midway. Pfening Collection.



winner since the loss of the picture of the Sells Brothers was not really significant whereas the loss of the name and the awarding of damages would have been a serious blow.

Next came the suit against the Ringlings by the State of Texas for back admission taxes. This matter had been started back in 1907 when Tammen notified the state that the Ringlings were not paying the proper admission taxes, but did not come to a head until the end of October 1909 when the first hearing in Austin, Texas, took place before the State Tax Collector McDonald. No decision was rendered at that time but the claim for back taxes was established at \$28,000. It was held by the Ringlings that the afternoon and evening performances were continuous and not separate performances and should be taxed for one performance, not two. This matter dragged on through the courts through the early part of 1910 during which time the State made a thorough investigation. In this investigation it was determined that Sells-Floto was guilty of the same tax evasion as the Ringlings. The result of this was that Sells-Floto was required to pay \$14,000 which they did in early September so that they could play their planned route in Texas in September and October. The final irony of the case for Tammen was that the Ringlings appealed the decision against them and finally had the claim against them reduced from \$28,000 to only \$12,000, less than Tammen had had to pay.

Another move that Tammen made in his battle with the Ringlings was to reduce the price admission of his show from 50¢ to 25¢ and to only 5¢ for the side show. How he could do this and maintain the high quality of the show without losing money other circus men questioned. But he did it. That is he reduced the price. Whether he maintained the quality was open to doubt. All newspaper advertisements carried such statements as "Thus the people — not the circus — benefit while the circus war lasts. Bring all the folks and see for yourself a Fifty cent Circus for 25 cents — Don't forget. It's a cruel circus war waged by a circus trust. So Sells-Floto declares bargain day. Thus the people — not the circus — benefit while the circus war lasts."

While we cannot be sure, it would appear that the predictions of the circus men did come true and that while the circus did do

excellent business it did not make money, in fact, may have lost. There are two indications that this was so and that the losses may even have been heavier than Tammen expected. First, somewhere in mid-season a

second ticket wagon was added to the mid-way to sell tickets at the advanced price of 35¢ for those who did not wish to battle the crush at the regular 25¢ ticket wagon. *The Billboard* explained it this way. "The public is not imposed upon for a note appears in the papers before the show comes which says . . . there will be two ticket wagons at the circus grounds with two prices of admission, one 25¢ and the other 35¢. Owing to the large crowds the show finds that many leave the grounds rather than encounter the jam at the regular wagon, consequently have added another wagon for the accommodation of those particular persons."

The second indication came in December when *The Billboard* published the rumor that Bonfils had pulled out of his association with Tammen on the circus because of disagreement over operating policies. This rumor was never confirmed and Tammen refused to discuss it with *The Billboard* representatives. While we know that Bonfils in fact never did disassociate himself from the circus the foregoing is strong evidence that there was trouble between the two. And we can assume that Bonfils must have finally brought Tammen to his senses for the "circus war" that Tammen seemed to be waging came to an end and saner operating procedures did come about after 1910.

To get back to the show itself, the season opened at Albuquerque, New Mexico, on April 16. *The Billboard* did not give a detailed review but did comment that the admission price reduction did seem to have lowered somewhat the quality of the program. Nor at any time during the season was there any listing of the performers. Only by a few scattered notes do we learn that the Armour exhibit—this year increased to two wagons and teams; the Original Nelson Family; the Five Juggling Normans; Mae Scott, equestrienne; John Carroll, horse trainer; and by implication Flora Bedini and Lizzie Rooney, equestriennes; and the Lowande troupe of riders—was still with it.

The only specific data we have is an enumeration of the parade which seems to be about the same as in recent previous years. There were 30 wagons, including ten cages (a rather small number for a 30 car show). Also there were two chariots, the two Armour teams, an auto carrying the Nelson Family, six camels and six elephants. There were two ten-piece bands and a clown band. Incidentally it was also mentioned that there were eight "bloomer" girls, whatever they might be.

On the staff Park Prentiss was again back, for his fourth year, as Bandmaster with a band of about 20-24 pieces — it varied from time to time. Apparently Rhoda Royal was not with it although he did re-

turn in later years as George Holland was the new Equestrian Director.

W. H. McFarland again had the side show. George Brown was still the Trainmaster but a new name that was to make a place for himself both with Sells-Floto and in the circus world was William Curtis who was Superintendent of Canvas. For the second year W. E. Franklin was the General Agent, but Fred Hutchinson was new as the show's Manager. Others were George Stumpf, Boss Hostler, James Clough, ring stock, Joe Miller, cookhouse, and G. W. Embleton, lights.

As previously mentioned, the show opened in Albuquerque and then after a few dates in Arizona went into California. They were two days in Los Angeles, April 27-28 and then, following pretty much the same route as in 1909 up the coast, were in San Francisco May 5-9, Berkeley on the 11th where Rajah, one of the show's elephants trampled a keeper to death, Portland 23-24, and Seattle 30-31. On June 3-4 they played New Westminster and Vancouver, B.C. Again they played through Washington, being in Spokane June 10 and next one date in Idaho, Sand Point 11 from where they went into Montana for a week ending at Great Falls 18.

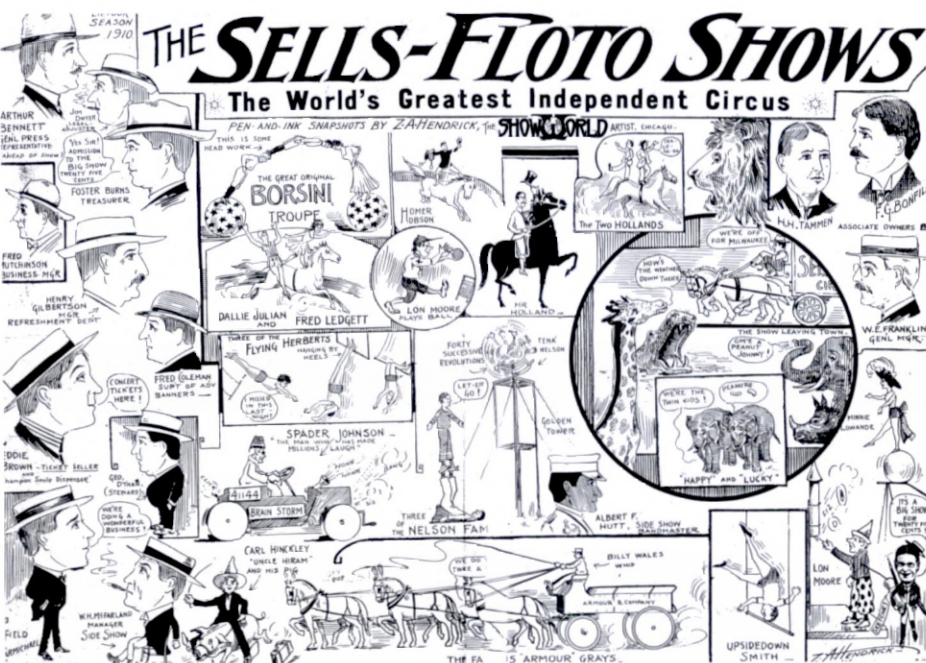
On June 27-29 they made Denver, followed by seven more Colorado towns, and then into Kansas, reaching Kansas City, Missouri, for three days July 18-20. For the next seven weeks they wandered seemingly aimlessly in and out of and around Missouri, Iowa, Nebraska, Minnesota, Wisconsin and Illinois. A few of the towns played during this period were Council Bluffs, Iowa, July 23, Omaha, Nebraska 25, Sioux City, Iowa 28, Duluth, Minnesota August 2, where the Juggling Normans left, Dubuque, Iowa 8, Milwaukee, Wisconsin 15-16, and Chicago Heights, Illinois 20.

The Billboard commented here that visitors speak in the highest terms of the fine horses on the show; but it may be noteworthy that no other comment was made about the show. In Bloomington, Illinois 24 Mae Scott, two horse rider, was caught by a guy rope and thrown to the ground, breaking her right wrist and shoulder. By September 5 the show was back in Missouri at Joplin and four days later on the 9th at Rogers, Arkansas. If it had not been known on the show before, it was now apparent that Tammen had had his stomach full of the East in 1909 and was resuming his old fall route.

Through the balance of September and October it went down through Arkansas, Oklahoma, Texas and Louisiana. In Tulsa, September 16, double tragedy struck. Mrs. Nelson fell from the trapeze at the matinee performance and was killed and in the evening performance John Carroll, who had been training horses with the show almost from the beginning and who was driving a chariot in the races, was thrown out of the chariot, trampled by the horses and killed. His was the third death on the show that year, emphasizing the dangerousness of the occupation in those days.

On September 19 they were in Oklahoma City and in Dallas, Texas 29 followed on October 6 and 7 by San Antonio and Austin. Then came Galveston 10, Houston 11, Beaumont 12, and Port Arthur 13. On the 17th they were in Shreveport, Louisiana, from where they returned to Texas closing the season at Sherman October 22, leaving there to return to Denver to end an era.

From this point on the show continued to grow but in a quiet, solid way with, as time went on, Bonfils taking an even more active role in its affairs.



THE CIRCUS AND THE AMERICAN SHORT STORY

By Donald L. Hensey

Like its larger brother the novel, the serious short story dealing with the circus is rather limited in number when the vast amount of stories that have been printed in this country are considered. However, the growth of the circus from the small mud show of the early nineteenth century to the huge traveling institution of the early decades of the twentieth century has a parallel growth in the number of short stories written about it. When we arrive in the early decades of the twentieth century, the circus story is to be found in its largest numbers; but never does it occupy any great numerical position in serious literature.

Circus stories have been published in other areas. Juvenile literature has always been a fertile field for stories of the circus. The era of the dime novel saw numerous stories of the circus published, and the pulp magazines which were popular in the 1930-1950 era published some. These lack the qualities of serious literature. Like other pulp stories, they were noted for their high adventure, sensationalism, stock characters, and stock plots. Occasionally, old weekly newspapers of the 1800's printed stories which had circus themes, but they, too, had many aspects of the pulps. In the early twentieth century the writers for the big slick market found the circus a good setting for their stories of love and romance. The old *Saturday Evening Post* was the most notable.

Traditionally the arrival of the circus was a very popular event. In the stories "Circus in Denby" and "Strollers in Tiverton" the circus is a much sought after entertainment generating, in all probability, the greatest excitement of the year for the small New England communities involved. In "Circus in Denby" by Sarah Orne Jewett two girls, along with the lighthouse keeper's wife, travel seven miles to see a little mud show in the 1800's. Along with this story, we have an almost identical reaction to the excitement of circus day portrayed in "Strollers in Tiverton" by Alice Brown. However, this circus is a three-ring show. The protagonists arise at three o'clock in the morning to see the procession come into town with "a blaze of glittering chariots surrounded by queens of beauty, of lazy beasts of the desert sulking in their cages, and dainty stepping horses ridden by bold amazons." In "Elephant's Track" by M. E. Davies the father and mother travel over the Texas wilderness by horse and wagon with their brood of children to witness a circus. The journey is a matter of days and not of hours. Nonfiction accounts bearing on the hunger for entertainment in small villages and the frontier show the same kinds of reactions to the circus.

Boyhood's reactions to the circus have become legendary. Some authors have captured the spirit that has touched the hearts



This drawing by Henry Raleigh was used to illustrate a short story by Irvin S. Cobb titled "Ermine and Motley." It appeared in the April 27, 1912 issue of *The Saturday Evening Post*.

of boys ever since the circus became part of the American social scene. William Saroyan in "The Circus" from his book *My Name Is Aram* portrays for the adult reader remembrances of his own folly in a hilarious episode — the boys' skipping school to watch the circus arrive in the morning and set up. Of course they are punished, but what circus fan will not understand that it was all worth it? In one of Thomas Wolfe's often anthologized stories, there is a most effective recreation or word portrait of the arrival of the big circus of the early 1900's. This strikes us as authentic as the descriptive powers of Thomas Wolfe place the arrival of the circus at the depot in front of our eyes with an accuracy that is seldom seen in literature. It is strictly from a boy's point of view — a viewpoint that those who remember the railroad days of the circus still possess. In still another story Eugene Wood in his "Circus Day" tells of the excitement that the circus could bring to a boy's life. Accurately the author begins with the first glimpse of the circus posters and then follows through with the happy days of anticipation and speculation until the show finally arrives. Wood does not forget the letdown that the forsaken circus lot has on the day after the show for the boys.

The human side of the circus is represented in a number of stories. "A Friend of the Family" by C. B. Davis has a boy of twelve join a circus where he is befriended by a circus family. At a critical moment in

the life of the family, he takes the girl's place in the ring and dies in an accident. "All Three of Us" by Mark Van Doren presents the all too familiar triangle of the father, daughter, and the suitor. The crux of the matter is that the suitor is a non-professional. "Mlle. Irene the Great" is a story which deals humorously with the life of a retired circus family. Joe, the outsider, marries into the family and has a hectic life. In fact he refuses to attend the circus when it comes to town as his home is a continuous circus.

The animal story or the stories of circus animals are most frequently relegated to the realm of juvenile literature where too frequently an unrealistic picture is presented. However, Courtney Riley Cooper, who was manager of the Sells-Floto Circus at one time, has a story that is based on his experiences with the show. His larger non-fiction works do include a book on the menagerie and one specifically on elephants. In "The Elephant Forgets", Cooper tells a story of elephant behavior against an excellent circus background. Other animal stories such as "With the Greatest of Ease" look through the eyes of a circus ape, who doesn't enjoy his freedom once he escapes. His following the circus and rejoining it after his escape strike the reader as improbable. In "The White Horse Mystery" by Alice Lide, the owners of a former circus horse discover its abilities by accident.

The outsiders' view of the circus is another subject with which some writers have concerned themselves. One that will reflect the thoughts of many circus fans is "My Father and the Circus" by Frank Brookhauser. In this story the father wanted to join the circus in his younger years but never did. In his later years he wonders

what it would have been like. In another view of the circus, a little boy visits the side-show with his father. Here he is frightened by the peculiar ones. His father feels that the boy is peculiar for not enjoying the strange people of the side show. Therein the father is able to represent the American public's fascination for this type of entertainment on which the circus capitalized, and Barnum got his start. This story is "The Peculiar One". Lois Leary in "The Barnum, Bailey and Ringling Bros. Sideshows" (this is the way the title is printed) has the protagonist of the story visit the circus side-show which she enjoys very much, and she feels that she has received more than she has spent for this visit.

The serious short story of the circus, while not extensive, does enter into American literature and does bring to life the circus and its people. Many of the aspects of the circus are missing in the themes that are used, but the serious short story has represented the circus faithfully.

The following bibliography is not by any means all inclusive, but I do feel that it covers most of the important serious stories written about the circus. Some of these the reader will find difficulty in obtaining, but most libraries will have a few of them. A big city library or a university library would be the best place to find most of them. It might also be pointed out that some of the stories will be found in several anthologies.

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Jack Mills 1906-1974

Jack Mills, born Morris Milinski, was brought to this country from Russia in 1909, at the age of three. His family settled in Cleveland, Ohio, where his father set up a tailor shop. He joined out on the Ringling-Barnum show in 1919, during the shows Cleveland stand. His job as a cookhouse helper held his interest only ten days and he moved to the Doris Circus as a workingman and butcher, but it folded.

A year or so later he was a workingman on Howes Great London and then moved on to a similar position with the Andrew Downie Walter L. Main show. During the early twenties he went from one show to another, Al G. Barnes, John Robinson and Sells-Floto among others.

He began to move up toward bigger things while on the Floyd King Gentry show in 1927. Starting on that show as a candy butcher, he was promoted to a ticket job by Frank Orman and soon banner collections and short banner sales were added to his activities. He moved to the advance of the other King show, Walter L. Main in 1928. Staying with Floyd King he was a banner man on the Cole Bros. Circus in 1929 and 1930.

During the early 1930s Mills was on the Downie Bros. Circus, and in 1934 he was with Howard King's Rice Bros. In 1935 he was with the Lewis and Orange shows.

He moved on to the Cole Bros.-Clyde Beatty Circus as a bannerman. His photograph appears in the 1937 Cole-Beatty routebook. He stayed with the Cole show for a couple of years before joining with brothers Jake and Harry in promoting a Shrine show in Canton, Ohio. This effort did not prove to be successful, but another promotion put money back in their pockets and they felt the urge to have a show of their own. Jake and Harry both younger than Jack had joined him on the Downie show and had also been bitten by the circus bug.

An advertisement in the *BILLBOARD* caught their eyes. The Richard Bros. Circus was to be auctioned off on March 25, 1940, in Tallulah, Louisiana. The brothers Mills were in Tallulah that day and they bought the show.

On April 20, 1940, a five truck circus with a 70 foot top, two 30 foot and one 45 foot middles opened in Tallulah. The title was Mills Bros. Circus. A title that was to leave its mark on the circus history of the United States.

Jack Mills' experience as a bannerman is probably the largest single factor contributing to his success as a circus owner. He once said, "Run it like a bannerman, sell it and have the money before the show comes in."

The second season of the show in 1941 saw use of their auspices plan, contracting with local organizations to sponsor them. The auspices sold tickets and the show used its own promotion crews. The 1941 tour was profitable and the plan stayed, they made a policy of not playing anywhere without a sponsor.

It was in 1942 in Marysville, Ohio, that I as a teenager first met Jack Mills. The rides from



Columbus to Marysville, by use of my thumb were a little slow and I had missed my lunch when I arrived on the lot. But I can clearly remember Jack Mills asking me if I had had my lunch, and when finding that I had not, he marched me over to the cookhouse where he had a fried egg sandwich quickly prepared. It was the first of many extensions of hospitality to me by Jack Mills. He seems to find real pleasure in feeding people, as evidenced by the large crowds that were to attend opening day banquets in future years.

His friendship with circus fans began in the early years of the Mills show. This friendship was not only one of welcome on the Mills lot, but of a personal nature, he remembered the names of the fans. No greater complement could come to a fan than being called by name from year to year by a circus owner.

From the start Jack and his brothers had a high regard for old time circus people, knowing well that experience is the best teacher. People like Bert Wallace, Allen King, Mayme Ward, Charlie Brady, Herman Joseph, and Rev. Doc Waddell were hired and they remained year after year.

Jack wanted a real circus and a real performance, he bought a six horse liberty act from the Wallace show in 1943. In 1944 he purchased his most prized possession, the large elephant Virginia. He renamed her Big Berma. By 1951 the original five trucks grew to nearly 40 show

owned vehicles, the big top from a 70 foot to a 130 foot with three 40 foot middles. The Mills show began buying a new big top each season.

As an old time showman he wanted a wild west aftershow, in 1947 Jack Hoxie was there, in 1948 and 1949 senior citizen Buffalo Ben, and later in 1956 Carlos Carreon. Jack liked a real brass band, as did his brother Jake, a musician himself. In 1949 the show carried a 13 piece band, and they played circus music.

His consideration for deceased circus people was shown by the many services of memory held in cemeteries across America. Doc. Waddell would deliver a sermon and the full band would play. The Mill Show never performed on Sunday.

Looking towards the day he could present a super circus performance Jack began bringing circus acts from Europe that had never been in the United States. The Digger Pugh girls from England were on the show in 1949.

By the 1950s the Mills brothers were making annual trips to Europe to scout for new acts. This was in a period when the Ringling-Barnum show had slacked off on importing acts. For the 1961 season he brought the first wild animal act ever to appear in a Mills performance. It was handled by young John Zerbini, and the act remained on the show through the 1963 season.

The annual "Mills opening" year after year drew circus fans from all parts of the east and middlewest. They came because they enjoyed the fellowship of other fans, but also because they knew they were welcome on the Mills show. Following the opening day afternoon show a banquet was held where full homage was paid to the hosts — the Mills brothers.

A welcome to the Mills lot was always called out to a visiting circus fan by Jack Mills as he sat in the marquee, often with a member of the sponsoring committee. The visiting fan was always introduced to the local committeeman, usually with a buildup from Jack.

An event that brought great pride to Jack Mills came on January 20, 1953 when his elephant Burma appeared in the Washington, D.C., inaugural parade honoring President Dwight Eisenhower. Burma was named the official GOP mascot.

Following the 1966 season Jack and his brothers decided to fold up their big top and retire from the circus business. But by 1970 he had the "itch" again and booked the Hoxie Bros. Circus for a series of dates, which he promoted. During that association he talked about buying the Hoxie show, but it was not for sale. He remained in retirement at his home in Cleveland, Ohio. On Friday July 19, 1974 Jack Mills, age 68, died of a heart attack.

The memory of Jack Mills standing in his marquee, with his circus tour suit pockets bulging with correspondence, extending a warm hand of friendship will remain vivid in the minds of all circus fans. Thank you Jack for the many, many years of pleasure you brought us.

—Fred D. Pfening, Jr.

BARNETT 3 RING CIRCUS BROS AND TRAINED ANIMAL SHOWS

THE RAY W. ROGERS CIRCUSES

By Joseph T. Bradbury

Part II—Barnett Bros. 1930-33

The 1930 Season

Rogers and Hamilton were very pleased with their winter quarters setup in York, S.C. The large rented building proved satisfactory and an additional structure was acquired to be used as a ring barn to train newly purchased stock. The local populace took a liking to Barnett Bros. and the feeling was mutual. Both Rogers and Hamilton immediately entered into the civic and social life of the town and were invited guests at the York Lions Club banquet held shortly after the show's arrival. As it turned out York would remain the winter home of the Rogers' show as long as it was on the road.

During the winter of 1929-30 three new trucks were added, one for the advance, the others to the main fleet. One truck body was built to transport the new ring stock and Dave and Deacon McIntosh constructed a service truck which was equipped with an air compressor and small vulcanizer. Rogers supervised the work at winter quarters while Hamilton spent a number of weeks scouting the country for profitable looking territory to route the show into. The stock market crash in October 1929 had triggered what would become the most severe and lengthy economic depres-

sion in the nation's history, and although the full impact had not hit, unemployment was up, production down, and money was fast getting scarce. Consequently, the various circus agents looking about the country in the early spring of 1930 were generally cautious, fearing the effect on business the new depression would have. Hamilton, who had previously seen the high and bottom of show business, was pretty shrewd in picking territory to play.

As usual the McIntosh brothers overhauled all of the show's motors and Paul Alred did the painting and decorating of the vehicles. The Feb. 8, 1930 *Billboard* said that Alred had given each truck a new design and color. Since many of the vehicles were used in the street parade they sported a variety of colors and art work.

The Rogers-Gaudet Troupe of wire walkers and the elephant, Junie, appeared in the Charlotte, N.C. American Legion Indoor Circus, Feb. 8-16, and thereby established a custom of show owned acts and animals being booked for various indoor circuses held during the winter in cities in the area.

A new line of special paper and lithos was selected and first shipments were re-

ceived prior to advertising truck No. 1's leaving quarters on March 22 to begin billing the 1930 route. It was planned to put up an average of 2500 sheets daily. George Caron was signed to lead the billing crews and would use 12 men and 4 trucks.

Some staff changes were made for 1930 but mainly holdovers from the previous season were present. The official roster was as follows: Ray W. Rogers, manager; William Hamilton, asst. manager; Walter Rogers, secretary-treasurer; J. C. Admire, general agent; Nat Idelberg, contracting press agent; W. D. Kerr, manager side-show; Thomas Burns, equestrian director; Arthur L. Lewis, general supt.; J. A. Fox, supt. privileges and legal adjuster; Ralph Cautin, supt. reserve seat tickets; Jap Brown, supt. canvas; Willie McAulay, master of transportation; Alex Fraser, boss hostler (in charge of stock); Joe Brown, supt. commissary dept.; Charles Bowen, supt. lights; James Connors, supt. props; M. O'Brien, supt. working crew; J. A. Rose, 24 hr. agent; George Clark, boss carpenter; J. Banks, supt. animals; George E. Caron, manager advance cars; Bob Presley, announcer. The show claimed a total of 40 trucks, mostly one and a half ton, and 5 trailers.

The 1930 sideshow lineup consisted of Prof. Jackson's jazz band and minstrels (10 people), Lorow Family Scotch band; Jack Goddins, Mexican knife thrower; Skeeter

Photo No. 1 — Barnett Bros. Circus on lot, probably season of 1932. Parade trucks are in foreground with menagerie and big top showing in rear. Pfening Collection.





Larow, ventriloquism and magic, and Bert Larow, punch and judy. The elephant, Junie, and 5 cages of animals were also housed in the sideshow top.

Barnett Bros. opened the 1930 season (its third) April 5 at York, S. C., and the program presented is believed to have been essentially the same as later reviewed by *The Billboard* and printed here. Ideal weather greeted the inaugural and both performances were well attended. The mayor, who spoke briefly, and the city council were present at the opening performance. Rogers and Hamilton spoke at a reception later.

After the opening the show moved into North Carolina for a few stands and then entered Tennessee, April 11, at Newport. The following day at Greenville was one of the biggest of the season. Other Tennessee stands came at Morristown, Clinton, La-Follette and Jellico, and then it was on to Kentucky with first date at Corbin, April 18.

Four stands were played in Kentucky, six in Indiana, a day at Hoopeston, Illinois, May 5, and then back into Indiana to play Rensselaer, Monticello, Winamac and Knox. All through this area there were a pile of shows which at times created close opposition. It was really tight at Hoopeston, May 5, with Hagenbeck-Wallace scheduled four days later. Going back into Illinois, May 14, at Morris, the show then remained in the state for 12 stands before heading into Wisconsin.

Very little so far had appeared in the trade publications concerning the show but the May 17, 1930 *Billboard* said that Barnett Bros. had made some changes in the show's advance indicating the management had not been satisfied with that department. Both Hamilton and general agent, J. C. Admire, had been riding the advertising cars for the past week. George Caron, car manager, William Gibney, boss lithographer, and Bill Gardner were replaced. Daniel Strong was named new car manager and the country routes were handled by the Bullock brothers. The No. 3 car had gone back to three days ahead with S. C. Kerr in charge. Rogers said that the big spots in Indiana had been Madison, Crawfordsville and Attica and on the whole all Indiana towns had been very good. It was mentioned that opposition paper was up at every stand in the state but that newspapers had given the show some good publicity. Of

Photo No. 2 — Midway of Barnett Bros. Circus, probably 1932, showing sideshow bannerline and tent on left with marquee and menagerie in center. Pfening Collection.

course Barnett Bros. was completely new in this territory.

A week later *The Billboard* noted that although matinees had been light at Monticello, Winamac, Knox, Valparaiso and Crown Point, night business had been capacity. The first of several storms which would plague the show in 1930 struck at Rensselaer during the matinee.

Illinois business was spotty. Morris saw a half house at matinee and a good night turnout while Henry and Chillicothe, both 12 years fresh (no circus had appeared) produced good business but by contrast Mendota, May 12, was a bloomer (no business), the worst spot so far in the season. A cold spell hit during the final four stands in Illinois, Aledo, Geneseo, Morrison and Stockton, and this affected the take adversely. All through the Midwest the show had been playing Sunday stands and it was planned to continue this policy when feasible. Barnett entered Wisconsin, May 30, at Platteville with 14 additional stands in the state to follow. Merrell, June 11, was the second best stand of the season so far in total receipts. The show was the first to play Merrell since Christy Bros. was there several years before and the town was circus hungry. All season despite the great number of large and small circuses on the road the Barnett advance was able to come up with a number of fresh towns, some of them not having seen a show in many years.

The show next began an extensive tour of Michigan with first stand coming at Iron River, June 14, followed by Crystal Falls, 16th. A total of 41 stands would be played in the state before going into Illinois August 6 at Wilmington. Barnett found good business in northern Michigan and especially was the iron range country fine. There were straw houses at Iron Mountain, June 17, despite "wait paper" posted by Robbins Bros. There was also opposition at many other stands. Actually conditions in northern Michigan were better than they had been in three years, a marked contrast with most of the country.

Barnett had a big afternoon house at Munising, June 19, despite following Elmer

H. Jones' three car Cole and Rogers Circus by a month. This was the only stand in which Barnett was not the first show in. *The Billboard* stated a number of animals were added to the menagerie at Munising but without further details.

Southern Michigan, which had seen numerous bank failures and a disrupted local economy recently, didn't give the business the northern part of the state had and Barnett's take was described as only fair. St. Clair, July 14, was another "fresh" town played, the show being the first circus in twelve years.

Serious consideration had been given on routing into Ontario about the middle of July for five or six weeks in Canada and returning to the States in Maine and then on down the east coast. Hamilton and Admire made a trip to check conditions but found the economic situation was no good in either that part of Canada or New England so it was decided to remain in the Midwest before heading south in early September.

June 23 at Cheboygan was memorable as the big top blew down during a storm but fortunately no one was injured and no performances lost. On June 26 at East Jordan the show knew that the great depression had now truly descended on the land as the stand was termed the "bloomer" of the season. People showed up on the lot but just didn't spend any money. This was a taste of conditions which would plague circus business for the next few years and the country would see a number of famous old show titles fold for all times.

Back in Illinois for the third time, Barnett found business satisfactory. Pekin, August 10, hadn't seen a circus in three years and Virden, August 12, hadn't been visited by the big tops in thirteen. After 14 stands in Illinois the show entered Indiana August 25 at Washington for 8 dates.

The Sept. 6, 1930 *Billboard* quoted Rogers as saying business in Indiana had been okay and that a long season was planned and that the show would again winter in York. Rogers also said plans were being made to enlarge for 1931, using more elephants and cat animals, and that the advance vehicles would be improved to include a paste boiler, upper berths, paper lockers, an office for the manager, and five trucks would be used. It was planned that the new No. 1 car would have every convenience of a railroad advance car.

The final Indiana stand was at Brookville with the show next moving into Kentucky for a September 3 stand at Falmouth. The *Billboard's* Cincinnati office sent a reporter to Falmouth to get a full account of the show. A very comprehensive write-up followed: First, the reporter noted the show had put in 6,000 miles so far and was now headed south. He was impressed with the efficiency in making the 80-mile run from Brookville and routed through downtown Cincinnati traffic. He observed the show arrived early, set up, and staged a complete street parade at 10 A.M. He noted a cooperative, amiable atmosphere throughout the show and heard not a word of complaint from any personnel.

The report said that the big top was an 80 ft. round with two 40' and one 30' and although it had been in three blowdowns this season it was still in excellent condition. The performance was presented in two rings and a large stage. The tent had 12 lengths of reserved seats and 16 lengths of blues, seating about 1500. Other canvas included a sideshow, 40x100, fronted with double decked banners, and a No. 2 sideshow, 20x40, with large new banners. The cookhouse was about 35x50 and the show was using a new dressing room tent (about 3 weeks old) which was 25x45. Ring stock was housed in a 35 ft. round top.

It was further noted that the show had 20 large transportation trucks, about ten of them built as a "tableau" with ornaments and scenic sides and were used as high-lights in the parade. All of these units were in bright, newly refinished colors, and in efficient mechanical condition. There were about 30 privately owned automobiles. (Author's note: seems a little high and could be a typographical error or just an exaggerated count). One thing that was impressive was the fact that with exception of the automobiles the conveyances were so constructed (with detachable parts) that nearly all of them could be used in parades. It was noted that four vehicles were on the advance and that the electric light plant was 10 KW capacity and provided ample il-

lumination. The menagerie had four cages containing lion, kangaroo, monkeys including one very large one, and some smaller animals. The sideshow was now using a Wallace type lion act. Coming in for compliments was Homer F. Lee's 12-piece band. A self player air calliope mounted on a truck was used in the parade but evidently not used by Lee's band in the performance. Some managerial changes were observed as Ray Daley was now sideshow manager and Dick Clay in charge of the No. 2 sideshow. At Falmouth there was a light matinee attendance but night show drew about two-thirds house. The aftershow held about forty percent of the customers at night and included trick and fancy riding and roping, Australian whip manipulators, fancy shooting, and other typical wild west acts, and featured a wrestling match between Boston Tommy Mullin and all comers. Raymond Duke clowned the come-in and the performance began with a spec walkaround, having neither title nor theme. The performance presented at Falmouth consisted of 24 numbers as follows:

"Spec; single trapeze, Mlle. Vortex, Ryerson Gaudet, Mrs. C. R. Bowen; Clown runaround; Riding monkeys on ponies, by Norma Rogers, ring 1, Lolla Lee, ring 2; The Coriell Family (father, son and daughter) acrobatic number; Spanish web, Mlle. Vortex, cloud swing, Jack Goodman; Toby Tyler and Walter Ferguson, 'The Drunks on Stilts'; Swinging ladders, Helene Rogers, Flo McIntosh, Norma Rogers, with song from stage by Edna Coddins; Pony drill, by J. T. Burns, ring 1, Lolla Lee, ring 2; Clowns; Revolving ladder, Jack and Jean Goodman; Head and hand balancing (pedestals and table) Verne Coriell, ring 1, club juggling, Toby Tyler, ring 2; Concert announcement; Double trapeze, Ryerson Gaudet and Helene Rogers; "Jargo," George Weyman; Single aerial iron jaw, Mlle. Vortex, Mrs. C. R. Brown; Second concert announcement; Featured tight wire act, Helene, Norma Rogers, Flo McIntosh and Ryerson Gaudet (Ryerson dancing on wire and high jump over stationary ob-

jects); Clown stilts specialty by Tyler and Ferguson; Pantomime acrobatics and table rock, Vern Coriell; Football horse and clowns; Footslide on wire, Ryerson Gaudet, Toby Tyler in stilt dancing; Ring 1, elephant, dog and large dog by J. T. Burns, ring 2, pony drill by Fern LaZell; Vern Coriell and his headslide covering two-thirds of the tent was the finale."

The show next moved rapidly southward through Kentucky with four additional stands and then cut through eastern Tennessee playing Bulls Gap, Jonesboro and Elizabethton before going into North Carolina Sept. 12 at Elk Park. At Hickory, Sept. 16, the show had a light matinee but good crowd at night and this was more or less the pattern for most of the stands in the area. Rogers termed business in the Carolinas generally satisfactory. Barnett was back in its home state of South Carolina at Rock Hill, Sept. 24, then played back and forth between the two Carolinas for a few weeks. Rather extensive opposition occurred with Downie Bros., however, there was no rough stuff and both shows kept a friendly feeling toward each other. Barnett's newspaper advertising read, "Only big show, South Carolina's own, coming this season," and Downie countered with "Wait for the big show." At three opposition stands Barnett was first in Lancaster, S. C., saw Barnett Oct. 18 and Downie Nov. 3, while at Greenwood, S. C., Barnett was in Nov. 1 and Downie Nov. 15 and finally at Laurens, S. C., Barnett played Nov. 6 with Downie coming a week later on Nov. 14.

The 1930 season came to a close at Forest City, N. C., Nov. 11. It had lasted 7 months, 2 days, and the show had been in 8 states and travelled 9,000 miles. Rogers said he would close with a nice profit as the show rolled into its York quarters.

The Oct. 11, 1930 *Billboard* had stated that Rogers and Hamilton had purchased the quarters land and building in York and would establish permanent winter quarters there for the show. The article said that the building had been constructed only

Photo No. 3 — Yoshedia Troupe, Barnett Bros. Circus, season of 1932. Pfening Collection.



Photo No. 4 — Pony team hitched to small cage wagon in Barnett Bros. street parade, season of 1932. Second team in rear indi-



cates show had other pony drawn equipment in the parade, probably another cage. Bradbury Collection.



three years before at a cost of \$40,000 for a sales stable for horses and mules but was never occupied for that purpose. The main building was 150x200, constructed of stone, one and a half stories high, and had a big loft which could be used for acts to practice. Stables were located in the back and storage for trucks and a blacksmith shop would be in the south end. A first class office was in the north end of the building and a paint shop and animal barn were directly across the street. The article went on to say that the quarters site was in the downtown area with water and lights available. The town of York is located about 30 miles from Charlotte on two railroads where feed and supplies can be shipped to the quarters on short notice. Rogers and Hamilton announced they considered York as a desirable spot for the show's quarters which would enable them to have a spring opening each year in late March or early April. Connie Rogers Gatlin recently said her father especially liked the site because it was downtown and very close to the rail lines and that he always considered the possibility of putting the show on rails one day and if so wanted quarters adjacent to rail transportation. It is not known how much was paid for the quarters, nor the terms, but is believed to have been a lease-purchase agreement which took a few years to obtain a clear title. Bert Pettus said that after Rogers took full title to the property about 1937 he started to vastly improve it and built as fine a quarters as those of any comparable show. (Author's note: A full descriptive account with sketch map, photos, etc. of the winter quarters after fully developed will be run in a later installment.)

The Dec. 27, 1930 *Billboard* said that the Barnett quarters were rather quiet at the time but that full work would begin after the first of the year. Jim Banks was in charge of the animal barn, Harry Brady was the head groom, and Joe Brown had the cookhouse. The Rogers-Gaudet troupe of wire artists had recently played a one day engagement for the Seneca, S. C. Boosters Club.

The 1931 Season

As the 1931 circus season approached significant changes and improvements in truck transportation of the nation's mo-

Photo No. 5 — This photo which appeared in the April 28, 1928 *Billboard* pictures a number of Barnett Bros. personnel, including William Hamilton, in front of Truck No. 38 which was just out of the paint shop at the show's quarters in New Glasgow, N.S. Enough of the painting on side of the vehicle shows to see it is of a huge rhino. This truck was used to carry the big show band in the daily street parade. Bradbury Collection.

torized shows were being felt. During the past few years the country's highway network had been vastly improved with more and better paved roads being built each year. Also motor truck manufacturers were developing a new and improved product, the most significant being the introduction of the new six wheel tractor and semi trailer rigs. These enabled the movement of vastly larger and heavier loads and fleet owners could reduce the total number of units. Charles Sparks was so impressed with the performance of the new semi's that he added several to the Downie Bros. fleet in the fall of 1930 while the show was still on the road. Many other shows acquired them during the winter including Barnett Bros. which purchased six new semi's to roll at the start of the 1931 season. Actually adding these new semi's was the first major improvement to the motor fleet since Barnett went on the road. A new Advertising Car No. 1 was built in winter quarters and the older motors were overhauled. The unofficial "count" of vehicles for the show at the beginning of the 1931 season was 38 trucks and 5 trailers.

The 1931 Barnett roster in addition to listing Ray W. Rogers as manager and William Hamilton, asst. manager included the following: Walter Rogers, treasurer; Dr. Joseph M. Hefferman, secretary and press agent back; J. C. Admire, general agent; Raymond Dailey, manager of sideshow; J. Thomas Burns, equestrian director; Arthur Lewis, general supt.; J. A. Fox, supt. of privileges; Homer Lee, musical director; Ralph Cautin, supt. of reserve seat tickets; Willis McAulay, master of transportation; Harry Brady, boss hostler; Joe Brown, steward; Dave McIntosh, supt. lights; J. Rockwood, supt. props; Gordon Foulis, supt. ring stock; Harry Jackson, supt. work-

ing crew; Ben Wells, 24 hr. agent; James Banks, supt. elephants; D. Reed, boss carpenter; Alex McIntosh, boss mechanic, assisted by Dave McIntosh; Carl Porter, manager adv. car No. 1; Charles Thames, car No. 2; Robert Akin, car No. 3; P. C. Hepperle, manager cars; D. McIntyre, checker up; James Burton, legal adjuster; Sedgewick Melkie, announcer.

J. S. Admire left his post as general agent after a few weeks to join the Original Gentry Bros. Dog & Pony Show being organized by Henry B. Gentry and in all probability William Hamilton handled the advance for the rest of the season until Admire returned in mid September.

The 1931 season opened April 11 at York and there was good business at both afternoon and evening performances. At the opening ceremonies Rogers and Hamilton were optimistic over the outlook for the season. They realized the depression was not going to be short lived as many had predicted and business conditions seemed to be gradually getting worse but they felt that with careful routing and rather than trimming the nut actually improving the quality of the show, both performance and menagerie, they could make out okay. Although the show opened using the old big top, 80 ft. round with two 40's and one 30, they had a new and larger tent on order to be delivered later in the season. They did have up a new sideshow top, 50 ft. round with three 30's. Observers who caught the show early in the season said it made a neat appearance on the lot and a number of improvements were noted. All poles, stakes, stands, and platforms were painted. The band which used a graduated platform was uniformed in red coats and white trousers and all prop men and employees who came in contact with the public had red uniforms. Reserve seats in the grandstand on the long side used individual folding chairs while starbacks, painted and varnished, were on the short side. Metal ring curbs were used for the three rings and passageways in front of the seats were protected by a guardrail. The cookhouse was cafeteria style and moved at night thus being able to provide a hot breakfast on arrival of the main fleet the next morning. Visitors were impressed by the sleeping trucks provided all employees, some units having as many as 18 berths. A *Billboard* reporter writing in the May 15 issue stated that Barnett Bros. was one of the neatest framed shows on the road and remarked that the cage trucks were so constructed so that they could carry poles, seats, and other properties and that the flat bed trucks had ornamental sides which when raised served as parade vehicles. The daily street parade was still one of the show's main features and he noted the show had used aluminum leaf in its truck decorations saying that it does not tarnish as would silver. Flags, large and small, were everywhere, on the parade vehicles, mounted on top of the big top and sideshow poles, top of the bannerline, and these made a very colorful sight.

The performance at the beginning of the season started with the opening spec with Pearl Clark, prima donna and then featured the Corriell Troupe's several acts including the spectacular head slide of Vern, the Rogers-Gaudet troupe of wire and aerial artists, trained elephant, dogs, and ponies worked by Tommy Burns, Lake Family, aerial acts, and Toby Tyler, producing clown, George Weyman, and five other joeys. The wild west aftershow was put on by Jack, Edna, and Dolores Coddins, Lolla Lee, Gordon Faustus, and Everette Corriell. Homer Lee had a good 10 piece band. In the sideshow were 8 acts including Alexander's band and minstrels.

Menagerie animals housed in the sideshow consisted mainly of the elephant, Junie, and caged animals which included two bears, a male lion, and kangaroo.

Although most motorized shows still had the daily street parade fewer cities were now seeing this great circus day spectacular as the 1931 season would see only two railroad shows still parading, Miller Bros. 101 Ranch Wild West Show now reduced to 20 cars, and Robbins Bros. down to 15.

The Barnett management told the various reporters visiting during the early stands that three additional elephants were to be added in a few weeks and also a new spec entitled "The Palace of Wonderland" written by Melvin D. Hildreth, noted Washington D.C. attorney and circus fan, would be inaugurated. Hildreth also wrote the 1931 Hunt Circus spec.

Following the opener at York, the show moved into North Carolina and played dates at Burlington and Reidsville before going on to Virginia at Martinsville, April 17. Reidsville had a light matinee but good night house and other stands in the area were just fair. Two Virginia stands, New Market, April 22, and Winchester, 23, were cancelled on account of tornado-like storms. Good business at Boonsboro, Md., April 24, helped ease the bite of the two lost days. The show entered Pennsylvania, April 27, at Chambersburg and encountered opposition from the Walter L. Main Circus which was scheduled for May 7. The opposition was friendly and each show refrained from covering each other's paper. Downie Bros. provided opposition at both Bellefonte and Lock Haven. Barnett found Pennsylvania spotty, for example Corry was only fair but Tyrone, May 18, produced two big crowds and the local press praised the street parade.

For the next few weeks the route of the show is difficult to trace as nothing appeared in the trade publications concerning Barnett's activities. However, sometime during this period the show received the three elephants Rogers had promised would join the show. The three consisted of Dixie, Mrytle, and Venice, all Indian females, and were rented for remainder of the season from George W. Christy of South Houston, Texas. Christy's 20 car railroad circus, Christy Bros., had closed in early July 1930 after poor business and heavy losses and he decided not to return it to the road in 1931. In the fall Christy formed a circus

unit consisting of 4 elephants, a 10 horse liberty act, 4 people menage act, a trick mule, and 6 liberty pony act to play fairs. The truck carrying the 3 elephants to join Barnett Bros. suffered an accident in East Liverpool, Ohio when one of the bulls went thru the truck bottom, however the animal was not injured and after necessary repairs the vehicle resumed its journey.

Slim Walker and his wife accompanied the three Christy elephants and worked them in the Barnett performance.

Barnett was next reported in New England at Torrington, Conn. June 27 with Robbins Bros. 15-car railroad show scheduled for July 3. The show was at Great Barrington, Mass. on July 4 and at New Canaan, Conn. it ran into lot trouble as the one contracted was too small and also too wet from recent rains. Another possible lot was unsatisfactory and finally the show settled on its third choice. In mid-July the show moved into New York and at Pleasantville a separate menagerie top, 50 ft. round with three 20's, was put into use, the first one ever used by Barnett Bros. Into the new menagerie top went the four elephants, ponies and cages, still believed to be 4-cage trucks plus one or two small cage wagons. About the same time the show's new big top arrived. It was 100 ft. round with two 40' and one 30' middle, largest tent so far used by Barnett. Rogers and his partner now had a first class motorized show in every way. It presented a beautiful appearance on the lot.

After a stand at Mamaronock the show moved onto Long Island and at Babylon, July 18, *The Billboard's* New York office sent a reporter to look it over. His rather condensed review of the performance was as follows:

"Spec, full troupe, spreading into 3 rings, with three bulls, ponies, and garland arches. Pearl Clark, prima donna, in center ring atop a bull and Rogers girls in song and dance. Spec finishes with a medley of popular songs. Miss Vortex and Mrs. E. W. Lake are on traps, equilibrium, and web. Ladder ballet with Flo McIntosh and Helene Rogers in center, the former also in strong iron jaw singles and butterflies. Mrs. Lake is also on double traps and her lithe son (Georgie) flanked by the Clarks and is in perch display with a loop the loop by Helen

Rogers in center and young Lake on the other perch.

"Tommy Burns does drill numbers with his liberty ponies with Mrs. Homer Lee facing a trio, nine ponies utilized in three rings. Willie Clark is on solo with foot juggling. A couple of dogs walk wire, crossing each other. Elephant display has Burns in center with 1 bull, a dog and pony, and Slim and Mrs. Walker in outer rings, four elephants in all. Ryerson Gaudet ascends rope to tent top and slides down smoothly. Gaudet is only male in tight wire dancers working with the Rogers girls. Three bulls in center ring by Mrs. Walker. Corriell Family, tumbling, hand to head, and foot to shoulder balancing. Burns in center ring with four liberty ponies, Dale Lee and Flo McIntosh in outer rings with ponies and dogs. Clowns. Vern Corriell closes the show with head slide down steel wire."

Attendance at Babylon was very slim in the afternoon but Rogers said so far in the season overall business had been profitable.

The show next went into New Jersey playing Vineland and at South River a baby camel and elephant, named Della (Indian female), arrived from Chicago where they had been purchased from Harry Thurston, well known magician. The baby elephant was reported to have been only 40 inches high when Barnett got her. She was the fifth elephant in the herd and a popular addition to the menagerie. Sometime thereafter, Venice, one of the Christy elephants, died reducing the herd to four but Barnett definitely carried five for awhile.

Leaving New Jersey the show went into Pennsylvania, and Hamilton, who was still routing the show, said that business conditions were not good. Very little news appeared in the trade publications but the Sept. 19 *Billboard* said that Barnett had added some new caged animals and the advance was using 3 trucks and 2 sedans. What little news did come forth indicated the show moved south from Pennsylvania and was in North Carolina by mid-September when J. C. Admire returned as advance agent. The show played Elizabeth City and was at Kinston, Sept. 17, where it was the first show in and did fair business at the matinee and had a full house at night. The sideshow also had a good day and local compliments were passed out for the neatly uniformed drivers in the street parade.

The regular season closed Oct. 7 at Gaffney, S. C. and the show moved into the York quarters. Rogers and his partner had

Photo No. 7 — Tableau truck followed by four elephants in Barnett Bros. street parade, Ithaca, N.Y., June 28, 1933. Pfening Collection.



earlier decided to take out a small one-ring show to play little communities in the South and stay out as long as weather and business conditions warranted. The smaller show went out almost immediately. The sideshow tent, 50 ft. round with three 20's was used for the big top with the sideshow now using a 40x70 top. The Christy elephants were returned to South Houston and only two bulls, Junie and Della, went out. No cages were carried and no parade given. Hamilton did the contracting and there was one billposter and a truck ahead. The smaller show comprised of about 45 people and bulk of the performance was put on by the Rogers family acts and the show's trained stock. The entire late fall and winter tour was spent in the Carolinas. The show was at Bowman, S. C., January 19, where the weather was cold, but there was a fair crowd in the evening. The tour lasted four months and two weeks and didn't end until Feb. 27, 1932 at Clover, S. C. Overall business was termed as fair. Both a small big show and a sideshow band had been carried and actually the show was just the right size for many of the small towns it played.

Winter tours of a smaller show following close of the regular season were standard fare for Rogers for a number of years. The nut of the show was small and a little profit was shown. When it ceased to pay Rogers simply closed it and returned to quarters. Connie Rogers Gatlin said the main purpose of the winter show was to keep the regular personnel intact and to "feed them" through the winter. These tours also helped finance the necessary repair work done at the quarters.

Overall the long 1931 season treated Rogers and Hamilton as well as could be expected. At least the show was still solvent, which was more than many could claim. It was circuses about the size of Barnett which were able to survive the depression. Most circus casualties were among the larger railroad shows. In 1930 there were ten railers to start the season, in 1931 there were seven, down to four in 1932 and by 1933 there would be only three.

The 1932 Season

Some quarters work took place in the early months of 1932 while the winter show was still on tour and after it finally returned to York the work was intensified in the remaining weeks before the new season began. New costumes and props were made for a patriotic spec entitled "Valley Forge" which would be presented in 1932. This theme was selected in conjunction with the national George Washington Bicentennial celebration. A number of other shows also had patriotic theme specs that season including Hunt's, James Heron's, Walter L. Main and Downie Bros. Six new semis replaced older trucks in the fleet and three new house cars were added. As usual the McIntosh brothers overhauled all of the motors and new banners were painted for the sideshow. In March there were 56 people at the York quarters which included the

regular staff plus a number of acts which were practicing routines for the coming season. The Aerial Lakes enlarged their act and Ryerson Gaudet gave up his part in the Rogers-Gaudet wire act and left to join the Whiteside troupe. A visitor to the quarters was high in his praise of Advertising Truck No. 1 which was built the previous year. It was said to be the largest advance vehicle of any motorized show. It was described as a semi, 6 ft. high inside, 7 ft. wide, and 20 ft. long. Each day it would be parked in town at a convenient location while a ton and a half truck was used for the town billing and a smaller truck and two sedans used for the country routes.

Season of 1932
ADMISSION:

Children - - - - 20c

Adults - - - - 30c

BARNETT BROS.
3 RING CIRCUS
FEATURING
MISS UNIVERSE
A Gorgeous Spectacle
150 -- PEOPLE and ANIMALS -- 150
A FEED OF
PERFORMING ELEPHANTS
THE FAMOUS
Rogers Gaudet Troupe
AERIALISTS AND WIRE ARTISTS SUPREME
THE
CORRIELL FAMILY
The Latest
European Sensation
20 -- FUNNY CLOWNS -- 20
AND A BIG
PARADE AT NOON

Show Grounds Market and Clay Streets

Kingsport
ONE DAY ONLY
Wed., Apr. 20
FREE PARKING SPACE

Newspaper ad for Barnett Bros. stand at Kingsport, Tenn., April 20, 1932. Note various admission prices charged during the same season. Bradbury Collection.

The 1932 Barnett staff was as follows: Ray W. Rogers, manager; William Hamilton, asst. manager; Walter Rogers, treasurer; Joseph M. Hefferan, secretary and press agent; J. C. Admire, general agent; Ray Daily, sideshow manager; J. Tommy Burns, equestrian director; Arthur Lewis, gen. supt. and supt. of working crew; J. A. Fox, supt. of privileges; Ralph Cautin, supt. reserve seat tickets; William McAulay, master of transportation; A. Fraser, boss hostler and supt. of ring stock; Guy Goddins, supt. commissary dept.; David McIntosh, supt. lights; J. Williams, supt. props; H. W. Morris and B. Wells, 24 hr. agents; Ding Reid, boss carpenter; Alex McIntosh, master me-

chanic; Robert Akins, manager advertising cars; James D. Burton, legal adjuster.

The country was now in the depths of the great depression and July 1932 would see the economy hit its lowest ebb. To meet this serious crisis Rogers and his partner intended to make every effort to keep the show going. They lowered admission prices and stepped up the billing. The show billed all country routes within 10 or 12 miles of each stand and a mailing of show advertising was sent to box holders on all rural routes in this radius. A final measure was to improve the quality of the performance and to give it more of an international flavor by adding the Puez Troupe of Mexican performers and the Yoshedia troupe of Japanese. Ira Haynes led a small but excellent band and Iza LaBird was put in charge of clown alley. The show dressed itself up a little better and although retaining practically all of the previous season's canvas, it was still in good condition and presented an acceptable appearance. A new marquee was added. It was marked "Main Entrance" and this improved the appearance of the front end. A few weeks into the season it was proven that the measures taken by the Barnett management were working. The show was creating a favorable impression and it was making some money even with the reduced admission prices.

Barnett Bros. began the 1932 season April 9 at York, S. C. and then moved into North Carolina for stands at Gaston, Shelby, Marion and Asheville before playing Tennessee dates at Newport, Greenville and Johnson City. Three stands in Virginia followed and then the show went into Kentucky with first date coming at Jenkins, April 22. Thus in two weeks the show had been in four states moving northward.

Even though 1932 saw the depression at its worst there were still a goodly number of circuses on the road and competition was often fierce. There was no shortage of circuses even though a lot of the larger ones had folded. An example of how many towns still got their share of shows even though the local populace had trouble getting together enough money for tickets was Frankfort, Ky., population 11,626. That town had four circuses in 1932. Barnett Bros. was first in on April 28, followed by Downie Bros. two days later, April 30. Walter L. Main (now titled Bostick's) was there August 20 and Sells-Floto and John Robinson Combined played September 16.

Barnett was at Hamilton, Ohio April 30 and *The Billboard* sent a reporter from its Cincinnati office to review the 1932 edition. He wrote that early season business for the show had been only fair, one cause being the cold and rainy weather encountered in the South which hurt the take. Hamilton gave the best matinee business since the opening. It was reported the show was travelling on 43 Chevrolet trucks and 15 private cars. The big top was a 100 ft. round with two 40' and one 30' and would seat approximately 1500. The sideshow top was a 50 with three 20's and menagerie the same size. Animals included two elephants (Junie

and Della), one camel, 3 lions, 6 monkeys, kangaroo, bear, 6 macaws and 6 ponies. (Four cage trucks and one or two cage wagons were used). The performance, which ran one hour and 35 minutes, was listed as follows:

"Spec, Pearl Clark, prima donna; Amelia Lake, Iza LaBird and Ursuline Grant in fast single trap number; Carrying perch by Yoshedia Duo; Dorothy Lewis and Flo McIntosh riding menage in rings 1 and 3; Grant Family, contortion act; Mrs. Lake and Mrs. Cornalia, web, and wire walking dogs by Tommy Burns; Two elephants worked by Tommy Burns and Dorothy Lewis; wire act, Rogers Sisters; trapeze number, Lake Family; Swinging ladders, Connie Rogers, Ursuline Grant, Helene Rogers and Flo McIntosh; Comedy acrobats, Perez, LaBird, and William Grant Sr. and Jr. on Roman rings; Trapeze head balance, Yoshedia; Riding dogs and ponies by Dorothy Lewis and Helene Rogers, and pony drill by Tommy Burns; Swinging perch, Mrs. Cornalia, Georgie and Amelia Lake; Acrobatics, Perez Family; Tub kicking, balancing and spinning by The Yoshedias; Iron jaw, Mrs. Cornalia and Amelia Lake. Clowns under the direction of Iza LaBird. The aftershow was headed by G. S. Melke and featured wild west acts and Sailor Stuart, wrestler."



Photo No. 6 — Tableau truck No. 9 with sideshow band in Barnett Bros. street parade, Ithaca, N.Y., June 28, 1933. Pfening Collection.

Other notes said that L. J. Stalio now had the pit show featuring Slim Jim, skeleton man, and main sideshow was headed by Doc Joe M. Hefferan and had 10 acts or attractions and a band. Admission prices were 20¢ (children) and 30¢ (adults) for the big show with reserves an additional 25¢. Aftershow tickets were a dime. The daily street parade continued to be an important part of the Barnett Bros. scene.

Leaving Hamilton, the show played Middletown, Ohio and then jumped into Indiana for 10 stands. Weather on most of these dates was bad and business only fair. Coming back into Ohio, May 13 at Van Wert, Barnett then moved east across the state and headed for West Virginia and Pennsylvania. As expected competition was heavy from other shows at times such as at Findlay, Ohio which Barnett played May 21 following the Sam B. Dill Circus by only two days. Some stands in Ohio produced

good business but the five days in West Virginia which followed weren't so hot and neither were those in Pennsylvania.

Entering Pennsylvania June 11 at Uniontown the show next played Connellsville, Greensburg, St. Mary's and other towns and moved on into New York. At Medina, June 25, the Barnett personnel paid their respects at the grave of the late Andrew Downie, well known showman who had passed away the year before. After a number of New York stands the show backtracked into Pennsylvania, did a few more dates in West Virginia, and then tried Ohio again. Routing in 1932 often seemed without rhyme or reason as there was no definite pattern. Barnett Bros., as was true of other shows, was desperately trying to get into towns where a little money could be found and consequently was constantly going back and forth into territory looking for those illusive quarters which by now had practically disappeared from the pockets of most Americans — at least those quarters which could be spared to be spent on amusements.

William Hamilton said in the July 16, 1932 *Billboard* that it was possible the show would play New England as it headed east again from Ohio through Pennsylvania, which it completely crossed with last stand

was told the show anticipated another long season.

Moving swiftly through Virginia the show went into North Carolina, Sept. 5, at Mt. Airy and began a comprehensive tour of both Carolinas. Business had been spotty in Virginia and the Carolinas gave more of the same. Downie Bros. was in opposition at Newberry, S. C. where Barnett played Sept. 27. The opposition was clean but both crews did some tall hustling to get the better locations. At Rock Hill, S. C., October 3, Charles Sparks, owner of the Downie show, visited Barnett Bros. which had a capacity afternoon house and a good night crowd, one of the best stands of the season. The weather which had been fairly good for several weeks before getting into the Carolinas now turned rather wet and the show had a lot of rain. Hamilton took over the routing of the show when it got into home territory.

In early October the Perez Troupe left to play a number of fair dates and a week later Echo Yoshida also went away for a few weeks of fair dates but he returned to the show in early November.

Although no specific mention was made in the trade publications it is evident the show was curtailed somewhat during the final month and a half of the season but whether or not it switched to a smaller tent



Photo No. 8 — Air calliope bringing up rear of Barnett Bros. street parade, Massillon, Ohio, May, 1933. Bradbury Collection.

coming at Carbondale, July 21. The show then went into New York at Port Jervis with additional stands coming at Liberty, Monticello, Ellenville, Catskill and Walden, followed by a stand in New Jersey at Newton, July 29, and then it was back into New York and on to Long Island which it covered rather thoroughly. Following Lynbrook, N. Y., August 13, the show began its gradual descent into the South, playing New Jersey dates at Princeton and Burlington, then back into Pennsylvania at Bristol, August 17. A single Delaware stand came August 19 at Dover and then for a week the show played back and forth along the Maryland-Pennsylvania border before entering Virginia, August 30, at Winchester. Very little appeared in the trade publications concerning the Barnett show for a number of weeks but the Sept. 10, 1932 *Billboard* said that the Chevalier Trio of acrobats had joined the performance and that at Frederick, Md., August 27, the Rogers Sisters presented a new routine for the first time, backward foot slides down a wire from the top of the tent. A visitor noted some newly painted equipment and

is not definitely known but probably it did. By late November the weather got real bad and the show saw many cold and rainy days. Considerable opposition was encountered with the Mighty Haag Shows all through North Carolina. At Ahoskie the Haag show played the day before Barnett and it was close at other spots. The bad weather plus many opposition stands made it necessary to enlarge the advance force somewhat which had been previously cut as it was now extremely difficult for the couple of men doing the billing. In late November Ryerson Gaudet rejoined the wire act which had been billed as the Rogers-McIntosh Troupe. The show was still getting a few good days such as at Cheraw, S. C., November 29, when the tent was filled at night following a good afternoon crowd. However, by mid-December the weather had gotten extremely bad and business was poor so Rogers closed the



Photo No. 9 — Sideshow band truck in Barnett Bros. street parade, about 1933. Bradbury Collection.

show following the stand at McCormick, S. C., December 15, and returned to York quarters.

The 1932 season had been the roughest so far and the Rogers-Hamilton till was at a low ebb. The final weeks, even with the reduced show nut, had taken a heavy toll. It was only through some of Rogers' other ventures, some of them of a most humble nature, that the show was able to survive. During the winter a number of the family, according to Connie Rogers Gatlin, wrote sheet (selling newspaper subscriptions on commission) and it was about this time that Rogers acquired a farm and began raising turkeys. The turkey farm eventually provided a fairly good source of revenue which helped sustain the show through the winter and prepare it for the coming season.

The 1933 Season

Even though money was scarce the show made a number of improvements during the winter. A new sleeper semi for the band was built. It would accommodate 12 men and bandleader Ira Haynes supervised its construction. Two additional semis were added to the fleet and a number of older trucks were rebuilt. By now most of the rolling stock had been converted to semis. Bernie Wells and his assistant Gordon Foulis did all of the paint and pictorial work on the trucks and visitors to the York quarters said they were painted in bright colors with gold and silver (aluminum) leaf trimming and attractive designs embellished the parade vehicles. Some of the new semis were of the tableau variety and would be used in the parade as bandwagons. Eventually most of the parade vehicles, other than the cages and calliope, would be semis.

The show provided the acts for the Moose Indoor Circus at Columbia, S. C. the last week in January and this added revenue was most welcomed.

In early spring 1933 as the show prepared for the coming season a number of important personnel and performance changes were made. William, "Bill", Moore, who

would become quite well known in show circles for the next two decades, came on as legal adjuster and Oscar Wiley was named as contracting agent. William F. Wallett Jr., riding comedian, put together a very fine bareback riding act, the first to appear on the Barnett show, using the three Rogers sisters, Flo McIntosh and Sedgewich Meikle with the ring mistress being Mrs. Josephine Rogers. Wallett did the job of breaking two new horses for the act, one of them a beautiful Arabian rosinback named Whitey Boy. John White's leaping greyhounds act was signed and would become very popular, and the Verne Coreille Family, who had been on the show in 1931, was engaged for the coming season.

Before the 1933 opening the show purchased three additional elephants. Freida came from LaMont Bros. Circus and Alice and Gyp from the Johnny J. Jones Exposition, railroad carnival. Gyp, a real old timer, was originally on the Leon Washburn Circus and later was at Coney Island. For a number of years she was used for the children's elephant ride on the Jones carnival but was now quite old. In fact it was claimed she was one of the oldest bulls still travelling on a show. The Barnett herd now numbered five, Junie, Della, Freida, Alice and Gyp.

The 1933 season opened April 11 at York, S. C. to good business and Rogers was highly optimistic over prospects for the year. Franklin D. Roosevelt had been inaugurated President of the United States a few weeks earlier and the nation was in the midst of the dramatic 100 days which shook the Republic and left its populace anxiously awaiting the promised "New Deal." Along with good business at the opening the show got favorable press reaction and witnesses observed it was in a new dress with all new wardrobe for the spec, the trucks freshly painted and trimmed in silver leaf, and a strong performance was given, the best overall to date. Iza LaBird was producing clown with six other joys. Ira Haynes had a very fine 12-piece band, one of whom was E. C. (Gene) Morse on baritone. (Author's note: Gene, who was a popular member of the Beatty-Cole band in the late 1960's, the senior



Photo No. 10 — Barnett Bros. street parade forming alongside lot about 1932. No. 98, big show bandtruck is at left. Bradbury Collection.

member of the group, often told visiting fans that he went back to the day of Barnett Bros. in the early 1930's — he did.) Texas Ted Lewis had a strong wild west concert and Echo Yoshedia's popular Japanese troupe was with the show.

The staff included Ray W. Rogers, part owner and general manager; William Hamilton, part owner and business manager; Sedgewich Meikle, secretary-treasurer; Ralph Cautin, steward and supt. of tickets; Mrs. Ray W. Rogers, supt. reserve seats; Walter Rogers, master of transportation; Alex McIntosh, master mechanic; Dave McIntosh, asst. master mechanic; Alex Brandon, supt. lights; Pete Sadouski, supt. props; Dr. J. M. Hefferan, sideshow manager, which featured a minstrel band, 12 acts, and Capt. Bernardi's untamable lion.

The second stand was at Kannapolis, N. C. and then the show moved quickly through the state, and crossing Virginia, was at Beckley, W. Va. April 17. Barnett got into Charleston, W. Va., April 18, only four days ahead of the big 40-car Hagenbeck-Wallace Circus. After additional West Virginia stands at Spencer, Parkersburg, where under auspices of the Elks there was very cold weather but capacity houses, and Sistersville, the show entered Ohio, April 22, and was first show into the eastern part of that state, always popular early spring territory for a number of circuses. On May 1 Barnett was at Washington, Pa. and a couple of weeks later *The Billboard* mentioned the show's early season plans were to stay close to steel centers where production was up to its greatest peak in several years and to generally play towns of about 25,000 population. The reporter opined that the show would probably not move east as originally planned, deciding to keep out of territory now being contracted by Downie Bros. and other motorized shows. It was mentioned the show was retaining its daily noon street parade which was a popular feature. The parade was still somewhat of a rarity, especially in some of the larger

towns such as Wheeling, W. Va. where the Barnett march was the first seen there in several years. Remaining in Pennsylvania the show played Uniontown, Connellsville, Greensburg, Cannonsburg, Swickley, Butler, New Castle and Meadville. At most stands business was only fair but in Meadville the show gave three performances. During the day a representative from Erie Litho & Print visited to discuss the paper needs of the show. Also at Meadville the show suddenly cancelled a number of stands so as to double back into Ohio to play ten dates, many ahead of opposition, a move which proved to be successful. At Massillon, Ohio, May 20, Barnett was the first show in and result was a full house in the afternoon and capacity at night. Business was now definitely much better than in 1932. The show had on hand a new, but slightly smaller big top, but so far due to the considerable amount of bad weather the show decided not to risk it to the spring winds, rain and mud, but to continue to use the old top, getting as much mileage out of it as possible. It was probably mid or late June before the new big top went into the air.

Barnett came back into Pennsylvania at Sharon, May 22 and remained in the state almost a full month. At Tyrone, June 1, the show held memorial services for the victims of the Walter L. Main train wreck in 1893, June 5 business was very good at Wilkes-Barre, with packed houses. Likewise Allentown and DuBois came through with big money. The June 17, 1933 *Billboard* said that of late Barnett Bros. has had a lot of rain and bad weather but so far business has continued to be good. At Allentown, June 9, where the show put on the first street parade in years, a windstorm which lasted more than an hour blew down the sideshow top but fortunately there were no injuries.

The show moved into New Jersey with first stand coming at Asbury Park, June 19, followed by additional stands at Long Branch, where it was under Elks auspices and set up on a city playground, Woodbridge, Elizabeth and Morristown, after which it moved into New York at Port Jervis, June 24. The show was now in a real hot bed of circuses. Both Sam B. Dill's Circus and Walter L. Main were nearby and Hagenbeck-Wallace was playing a seven-day stand under canvas in the Bronx. Barnett didn't tarry in the metropolitan New York area and moved quickly westward through the lower part of the state playing Binghamton, Courtland, Ithaca, Elmira, Corning and Olean. The show next played Erie, Pa. and then went on to Ohio for the third time so far in the season.

This time the show played 12 stands in the Buckeye state. Seils-Sterling was in opposition at Springfield playing the town July 10 with Barnett scheduled for July 13. Both shows billed the town strongly using daubs, lithos, billboards and banners. Barnett next went into Indiana for 6 stands and found Seils-Sterling in opposition at the very first one, Richmond.

Again Seils was first in playing the town July 15 with Barnett in two days later. J. C. Admire, general agent of Seils-Sterling, said no paper was pulled nor covered by either show. (Author's note: My research has failed to turn up a single instance where a Ray Rogers show ever resorted to unfair opposition tactics such as pulling or covering another show's paper, physical violence to equipment or personnel of another show's advance department. Rogers, it seemed, always played it clean in this respect, a statement which could not be made of many shows of that period.)

About July 1, Frank and Johnny Sayvilla, head balancing and high slack wire act, left the show to play fairs. This was a common practice with many acts in those days. Practically all fairs, large and small, presented various circus type acts in front of a grandstand. Many acts would sign with a circus for so many weeks and would leave in time to honor their commitments to various fairs. Sometimes after playing four or five weeks of fair dates the act would then rejoin the show.

CHS member Denny Berkery has given an interesting account of his observations of the Barnett Bros. Circus of this period. He writes:

"In 1932 and 1933 I saw the Barnett show several times. Those were the years I was associated with Messrs. Al F. Wheeler and Jethro Almond (Wheeler & Almond Circus) and we crossed paths with them a number of times in New York state in 1932 and again in 1933 in West Virginia. It was a big truck show and looked big on the lot. For one thing it had a BIG big top, bigger really than the size of the performance warranted. These were the days of 'merchant tickets' and UPC's, although the advent of sponsored dates was still a few years away for under canvas shows. These tickets called for general admission only—so it was necessary to have lots of blue seats, hence the big big top. The blue seats were of course in the round ends and the top was so big that only what was happening in the end rings or on the track just in front of the blues was easily seen. A certain number of people would squawk and the ushers would offer to move them into the grandstand for a 'slight additional fee.' A surprising number of people would go for it and they were moved into the grandstand on the short side. Of course if the business was very good the ushers had a tendency to cut themselves in for a little but the show rode herd on them pretty closely. In 1932 I saw Barnett Bros. about three times and never noticed any signs of grift. There was a high-pitch man on the lot each time I saw it but he was not on the midway proper but just inside the entrance to the lot. However in 1933 the story was very strong that in order to get opening money Rogers made a deal with grifters (worked through J. A. Fox who had the privileges) and there was certainly grift on the show that season. They had a very good fixer (legal adjuster). His name was



Photo No. 11 — Barnett Bros. cage truck (bears) about 1932. Bradbury Collection.



Photo No. 12 — Barnett Bros. cage truck (monkeys) about 1932. Bradbury Collection.



Photo No. 13 — Barnett Bros. cage truck about 1932. Bradbury Collection.



Photo No. 14 — Barnett Bros. cage truck about 1932. Photos 11-14 picture the four cage trucks carried during the early seasons of the show. Bradbury Collection.

Bill Moore, and if he couldn't make the fix they didn't try to work."

Denny reminds he can't guarantee this information as to the exact reason the grift was there in 1933 but not in 1932 but mere-

ly relates the story that was commonly told in the circus world that season. Let it be mentioned that the so-called "grift" consisted mainly of games of chance in the sideshow — shell and three-card monte, or in the language of the lot, "nuts" and "broads." In the author's extensive research he has not uncovered any evidence that the Rogers show ever operated the "connection" racket (short changing on the sale of reserve seat tickets from stands located in the connection between the menagerie and big top). However some season "nuts" and "broads" were present, always handled by the superintendent of privileges, J. A. Fox, who furnished the operators for the games.

The show went into Illinois at Danville, July 23, and played 18 straight dates in the state. It next jumped over to Iowa to play Davenport, August 11, and then back into Illinois at Monmouth the next day followed by Macomb and Quincy. Barnett then went into Missouri to play Kirksville, Moberly, Mexico and St. Charles and then returned to Illinois at Granite City, August 21, and remained in the state through September 5 with final date coming at Collinsville.

When the show was nearest Cincinnati *The Billboard* sent a reporter to review the show for the publication. He wrote that Barnett Bros. was travelling on about 35 show owned vehicles plus 25 privately owned autos, house trailers, etc., making a total of around 60 pieces of rolling stock. It was noted the show was not using the 10¢ merchant ticket plan which was so popular with many shows but did occasionally use a cut rate plan with schools or newspapers. Big show tickets were 25¢ for general admission plus 25¢ extra for reserves and the concert went for 10¢. The new big top had now been put into use and was a 90 ft. round with one 40 and two 30 ft. middles, and performance presented in three rings. Menagerie top was a 60 ft. round with three 30's and sideshow a 60 with two 30's. The reviewer also noted that Ira Haynes had an 8-piece band and the Yoshedia Japs and Howard Cummings had left the performance but the O'Donnells were a recent addition. The program was as follows:

"Spec, Jean Woodward, prima donna; Trampoline, Ray O'Day, Jimmie O'Donnell, Johnny Knarr and Charles LaBird; Cloud swing, Grace McKee, and single trapeze, Iza LaBird and Miss Vortex; the Three Jordans, hand balancing; the leaps, with Jimmy O'Donnell as principal somersaulter; Flo McIntosh, back foot slide; Elephant in each ring, worked by T. J. Burns, Johnny Manson and Connie Rogers; ponies in each ring worked by Vivian Nelson, John White and T. J. Burns; table rock, by Vernon Coriell; two dogs on a high wire, T. J. Burns; Iron jaw number with Grace McKee and Miss Vortex; Will Wallett's bareback riding act; stilt walk on track, Ray O'Day; leaping greyhounds by John White; swinging ladders, Grace McKee, Miss Vortex and Vivian Jordan; trained elephants, Dorothy Lewis and Connie Rogers; The

(Season of 1932.)

Barnett Bros. Circus

"Carolina's Own"

Elizabeth City Saturday, Nov. 5th

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New Bicentennial Spectacle

"Patriotic America"

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WIRE WALKING ELEPHANTS

Ira Haynes And His Famous Military Band

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25c to Everybody

SHOW GROUNDS

Old Base Ball Park

When Barnett Bros. played North Carolina the ads dropped the "South" and the show became merely "Carolina's Own" as per this newspaper ad for Elizabeth City, N.C., Nov. 5, 1932. Bradbury Collection.

Jordans and Three Jolly Sailors, comedy acrobats in end rings, and the Coriell Family (6) in center; Wire act, Rogers sisters, Flo McIntosh, and Johnny Flarr; John White's trick mule, worked by his daughter, Anna; head slide on wire by Vernon Coriell."

Other notes in the review stated the after-show was headed by Texas Ted Lewis, Ray Howzer was boss of ring stock, Art Lewis was big top boss canvasman, and Fred Walker, boss of sideshow top.

Not much appeared in the trade publications concerning the Barnett show during this time but the August 12, 1933 issue did say that Norma Rogers had suffered a burn when a gasoline saturated rag ignited while she was waiting to make the spec entrance and that she would be out of the program for a week. It was mentioned that the Jordan acrobatic troupe recently left to play fair dates. A few notes later on appeared concerning some activities of the show while in Illinois. They said Barnett was using auspices quite often and that it was paying off. At Elgin, August 8, the show was sponsored by the Modern Woodmen of the World which helped secure a free parade license and there was a packed house at the matinee. At Moline, August 10, the auspice got the show a good lot and favorable license fee. Barnett responded by giving the natives their first look at a street parade in over a decade. The show was now getting consistently good business as were most of the other circuses on the road. Of course this business couldn't be compared with 1929, the last good year before the depression, but at least most of them were now operating in the black as was Ringling-Barnum, and the other two railroad shows, Hagenbeck-Wallace on 40 cars, and Al G. Barnes on 30, were likewise having good years. While Barnett was Sundaying at Aurora, Ill., August 6, Mrs.

Ray Rogers and a party motored to Chicago to visit Ringling-Barnum and help celebrate the new prosperity.

Now playing in Missouri, Barnett covered the state quite thoroughly with 20 stands. This was new territory for the show and the rest of the season would carry it into many spots not previously visited. It went into Tennessee, September 29, at Dyersburg and moved rapidly south, entering Mississippi, October 2, at Corinth. Stands played in the state included Aberdeen, West Point, Starissville, Kosciusko, Louisville, Philadelphia, Meridian, Laurel, Hattiesburg, Columbia, McComb, Gulfport and Biloxi, and then it was into Alabama with first stand coming at Pritchard, October 18. The show moved on through Alabama and entered Georgia at Newnan, October 24, and crossed the state with stands at Winder and Toccoa. Going into its home state of South Carolina, Barnett played Greenville, October 27, and then had dates at Union, Chester, Rock Hill, and was at York, its winter quarters town, on November 1. Although not mentioned in *The Billboard* it is assumed the show while in York went through its customary retrenchment for the winter tour which resumed the next day at Clinton.

Barnett played Abbeville, South Carolina, on November 3 and was at Elberton, Georgia, November 4, but then no more routes were published for the remainder of the season. However, it is assumed the show played for several weeks in small Georgia and probably South Carolina towns. By the last week in November the show was in Florida as was also Kay Bros. and the Mighty Haag Show. The three shows covered the sunshine state from one end to the other and although there was bound to have been some opposition stands no mention was made of it in the trade publications. It was very pleasant trouping for Barnett Bros. and quite profitable at most spots. One day, Ira Haynes, the Barnett bandleader, was visited by three prominent bandleaders who were wintering nearby, Merle Evans (Ringling-Barnum), Eddie Woeckener (Hagenbeck-Wallace) and Rodney Harris (Downie Bros.). Kay Bros. closed for the season at Goulds, Florida, January 6, 1934 while Barnett finally called it a season at Brunswick, Georgia, on January 24. However, the Mighty Haag Show was still at it, playing Haines City, February 14 and the end of its very long season still not in sight.

Rogers took his Barnett Bros. show back to York quarters as usual. He said the show had travelled 14,000 miles and played in 17 states. It had played two-day stands at Wheeling, W. Va., Wilkes-Barre, Pa., and Allentown, Pa. He also noted that the show had paraded daily, no performances had been missed, and his personnel had remained practically the same throughout the season. Profitwise 1933 had been pretty good, a lot better than the year before. The full "grouchbag" made Rogers and his partner, Hamilton, very optimistic over the future of the show and they planned big things for 1934.

ONE SHEET

By Stuart Thayer

The collective response to disaster is always examination. How did it happen? What can be done to prevent its happening again? Any coal mine explosion or airplane crash leads to an explanation and then action, usually at law. The fire that killed 168 persons in the burning of the big top of Ringling Brothers and Barnum & Bailey in Hartford, Connecticut in 1944 was no exception. Municipal authorities all over the country became concerned over the possibility of the same thing happening in their towns. Their questions led to an examination of municipal regulation of shows generally and one result was *Circus Regulation by Municipalities* by Charles H. Burton published in 1944 by the National Institute of Municipal Law Officers. While it is a technical discussion, it offers some interesting views of court decisions and local ordinances involving the constant relationship between cities and shows.

The first matter that must be determined in this or any type of suit at law is what was meant by the ordinance under which the action is brought. There is an important difference between the imposition of a tax for revenue purposes and a license fee for police regulation. The first promises only that the money will go into the city coffers; the second implies that the fee will involve the actual commission of a duty, be it inspection by fire marshals, the presence of police for good public order or the provision of city water for the use of the party paying the fee.

An example of a police regulation (and by this is meant any ordinance devised for protection of public safety, health and welfare) is the Memphis, Texas ordinance prohibiting a tent to be placed within 300 feet of any business house or residence. In 1927 Brunk's Comedians, a tent theatre company, sued to have the ordinance declared unconstitutional since it discriminated in failing to similarly restrict permanent theatres. Brunk, in other words, felt his theatre, even though it was a tent, should not be treated differently than any other theatre. The court disagreed, saying that ordinances limiting the danger of fire were within the police power of a city.¹

Because an ordinance says it is for police regulation does not necessarily make it so. Some provision in the law must be made for the supervision or inspection of the exhibition. In other words, the courts will not allow a revenue tax to be disguised as a police regulation.

Both Charlottesville and Norfolk, in Virginia, at one time had ordinances requiring a license fee for shows and circuses held within one mile of their respective corporate limits. But because neither ordinance required anything in the way of inspection the courts held that they were taxing ordinances rather than police regulations and when they were challenged in 1908 in Norfolk² and in 1942 in Charlottesville³ they were declared invalid.

Courts have, contrary to propriety in the writer's view, been known to express themselves with bias. An Alabama court upheld the local license tax in the face of the plaintiff's argument that since permanent theatres were not taxed neither should transient ones be, by stating that such shows have a tendency to produce disorder, injury to the public health and immorality.⁴ This reminds us of the judicial officer in Boston alluded to by the *Hartford Courant* in 1826 who in giving a decision in a criminal trial took occasion to allude to the circus as a prolific source of immorality and vice.

A Texas court facing the same question found for the circus, stating that a classification (i.e., tented) based alone on whether a show is exhibited here or there is arbitrary and entirely aside from the public interest or concern.⁵

The size of license fees long contributed to town-show contention. One of the chief tasks of the advance man of the circus was to get the license fee lowered, or if it was already low, forgiven. In reading trade magazines such as *Billboard* one is struck

by the showman's constant concern with the size of fees. Dan Rice was charged \$30.00 to exhibit his circus in Ann Arbor, Michigan in 1871; two weeks earlier the Van Amburgh Menagerie had paid but \$5.00. "The authorities know how to appreciate merit and charge accordingly," Rice was quoted as saying. The Ziedman and Pollie Carnival Company sued the city of Ashland, Kentucky in 1932 claiming that \$1500.00 was an excessive license fee for a week's showing. The court agreed and said that the fee should in some measure correspond to the cost of issuing the license and of the extra police service.⁶

The Hartford fire resulted in suits against the city for injuries resulting from its failure to provide adequate fire protection. Previously, there were no reported cases of this type. There had been cases of suit for failure to provide adequate fire protection, but never for injuries resulting from such alleged failure. As it happened, the suits for injury were combined into one case against the circus, leaving the city harmless. As a matter of law, none of the many cases of suit for failure to provide fire protection were successful, the various courts being consistent in maintaining that municipalities are under no obligation to provide fire protection even though they have organized fire departments.

A comparison of the provisions of the various municipal ordinances shows a variety of approaches to the presence of circuses within the city limits. License fees as such do not exist (as of 1944) in New Orleans; Newport, Rhode Island; Richmond, Virginia and New Haven, Connecticut. However, New Orleans requires a \$1,000. bond and Richmond requires proof of liability insurance.

Some cities have a flat license fee such as Riverside, California at \$75. per day; Jacksonville, Florida at \$350. per day and Milwaukee at \$500. per day.

Many ordinances have variable fees. New York City charges \$50. to \$500. annually; San Francisco \$100. to \$500. the first day and \$70. to \$300. each additional day; Dearborn, Michigan asks \$100. the first day and \$50. each day thereafter.

There are cities where the fees are based on the number of railroad cars used to transport the show. Norfolk, Virginia gets \$5. per car and \$100. per parade in excess of one; Philadelphia charges \$50. to \$1,000. depending on cars while Lynchburg, Virginia wants \$50. to \$250. a day. One presumes these ordinances have changed since the demise of the railroad circus. Duluth, Minnesota has it both ways, \$100. to \$200. per day based on cars and half that based on trucks.

Some variants appear in these laws. Chester, Pennsylvania bases its fee on the admission charge; Cleveland and Los Angeles base theirs on seating capacity and Sacramento lets the fire marshal decide.

If you're a showman you'll want to know that Pontiac, Michigan charges as little as \$2. a day and Birmingham, Alabama \$5. plus \$1. per day.

1. *Brunk vs. State*, 109 Tex. Crim. Rep. 474, 6 S.W. (2d) 353, 354 (1927)

2. *Robinson v. Norfolk*, 108 Va. 14, 60 S.E. 762, 764 (1908)

3. *City of Charlottesville v. Mark's Shows*, 179 Va. 321, 18 S.E. (2d) 893, 895 (1942)

4. *Hale v. State*, 217 Ala. 403, 116 So. 369 (1928)

5. *Davis v. White*, 260 S.W. 138 (Tex. Civ. App. 1924)

6. *Ziedman and Pollie v. City of Ashland*, 244 Ky. 279, 50 S.W. (2d) 557, 558 (1932)

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This lithograph is the one that caused the trouble between the Ringlings and the Floto show. It was first used during the

1909 season and carried the likenesses of the four Sells brothers as well as Willie Sells and Otto Floto. The date sheet for

the Atlanta date shows the fancy designs used on date tails during the period. McClintock Collection.